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ENTRANCE PORCH OF THE BRISTOL HOUSE, NEW HAVEN
EARLY XIX CENTURY

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AN EXAMPLE OF THE WORK OF A CONNECTICUT ARCHITECT

THE entrance porch of the Bristol House at New Haven, Connecticut, presented to the Museum by Cass Gilbert, has been placed on exhibition during August in the Room of Recent Accessions. A beautiful example of early nineteenth-century design, this porch has the added interest arising from its definite attribution to one of our early American architects, other examples of whose work, to be found in Connecticut, may be compared with it in an endeavor to establish somewhat definitely his knowledge of and taste for architecture, and to ascertain to some extent the sources from which he drew his inspiration and guidance. The house from which it comes, destroyed a few years ago to give place to the Ives Memorial Library at Elm and Temple Streets, New Haven, was built by David Hoadley, 1800-1803.

David Hoadley was born in 1774 at Waterbury, Connecticut, and died there in 1839. His interest in architecture seems to have developed very early and his work is found scattered throughout the various towns and cities of New Haven and Middlesex Counties, bearing silent witness to the considerable local prestige which he enjoyed and to the ability through which he so well merited this prestige.

Like many of the early architects, he entered his profession by way of the associated crafts as carpenter and builder, and in fact his two activities as designer and builder were never very distinctly separated. The appellation of "self-taught architect" was applied to him from an early period in his career. George Dudley Seymour, to whom we are indebted for the information concerning Hoadley and his work, has been unable to discover any data as to the books which Hoadley owned or used, or to locate any of his drawings for buildings which were executed. However, his access to many of the various architectural publications of the time is obvious in a study of his work which, while a personal expression and free from pedantry, is yet governed by the canons of good

architectural design and a refined sense of detail such as could scarcely have been obtained from a casual survey of others' completed work.

In the Bristol House porch we have an example of Hoadley's work which is representative of his use of classic motives. The delicate columns with their twenty-four flutes form the basis of the unit of proportion for the order. The bases made up of two tori and a scotia are in height equal to one half of the bottom diameter of the column, the only place where Vignola's rules are strictly applied. The shaft is crowned by a delicately carved Scamozzi capital with four volutes springing from an echinus treated with the egg and dart. A pine cone replaces the usual flower form on the center faces of each capital. The entablature is complete in its three members, with the architrave enlarged at the expense of the frieze, while the cornice is made up of a delicate line of dentils, a bed-mold and modillions below the narrow fascia and its crowning cymatium. In order to accommodate the semicircular transom and panel treatment above it, the pediment has been omitted and only the raking cornice has been utilized. All the freedom of this use of classic motives has tended to emphasize the lightness and grace of the whole design to which the consistent refinement of the detail is largely contributory. This porch alone would tell us that David Hoadley was thoroughly familiar with Vignola's orders or the orders of Vignola's interpreters. He has, in fact, been familiar enough with such book material freely to utilize and vary the elements. The various members of the order are included in all correctness, but as in much of the work of this period, the column is attenuated, the entablature lightened in its relation to the total height, and the cornice members refined to the last degree. The cyma has disappeared from the cornice and its place has been taken by the simple echinus molding used frequently in American wooden architecture. The junction of the horizontal cornice and the rake is conventional.

Three different woods are utilized, probably for no other reason than their avail-

ability; ash for the columns, pine for the entablature, and black walnut for the door enframing. In its present unpainted state, the porch suffers from lack of the proper contrast of light and shade and the small refinements, such as the delicate treatment of the tops of the flutes, and the dentil and modillion courses, do not fully accomplish their purpose of giving a sparkle to the shadows, as would be the case upon a white painted surface.

The porch is an interesting and valuable addition to the collection of American woodwork, and a pleasing record of the fast disappearing architecture of the early nineteenth century. C. O. C.

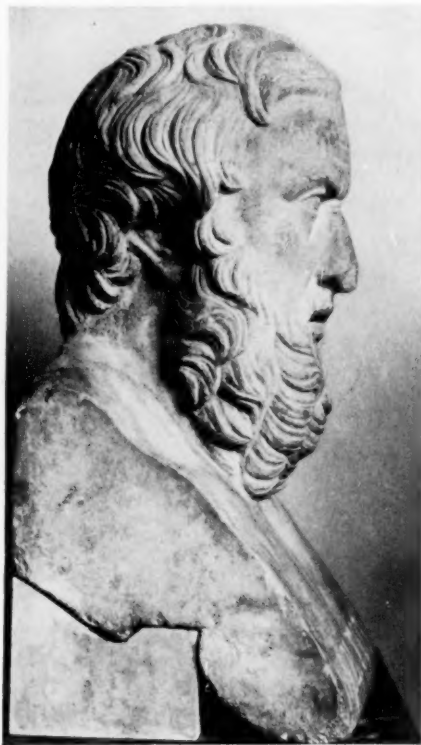
A BUST OF HERODOTOS

EVERYBODY who is familiar with the workings of museums knows that buried treasure is sometimes brought to light inside their walls as well as outside. Those who have been allowed to penetrate into the storerooms of any large museum which is more than a generation old, and have seen the crowded mass of undesirables that has accumulated there, know also that the process of unearthing such treasures almost attains the dignity of scientific excavation. Usually these discoveries are the result of a change of administration, when the new brooms not only sweep ruthlessly through the galleries, but reach down even to the remote corners of the underworld, and occasionally bring out something which, as is announced with more or less veiled com-

placency, the previous generation had overlooked or had failed to appreciate at its true value, and which is now given its due place in the light of day.

One of these "inside" discoveries has now to be recorded, though in making the announcement the element of complacency is entirely lacking; for whatever may have been the case with our predecessors, it is

certainly to nobody's credit that it should have waited so long under present conditions. Quite recently, and by the merest accident, my attention was called to an antique marble bust which, it seems, has been in the Museum for twenty-eight years. Whether it was ever exhibited I cannot say, as I have been unable to find any record of the fact; but if so, this must have been for only a brief period, because it has remained forgotten and neglected for a longer time than anybody now connected with the Museum staff can remember. Perhaps there may be some mitigation of this neglect in the fact that the bust itself



BUST OF HERODOTOS
PROBABLY II CENTURY A. D.

is not an object of beauty, nor is it by any means a great work of art. Yet as one of the half-dozen surviving portrait busts of Herodotos, the father of history, and one of the best of them, it surely deserves more consideration than it has hitherto received, and greater respect is promised it hereafter.

This bust was presented to the Museum in 1891 by George F. Baker, who has since become one of our Trustees. It was secured for him in that year by the late Emil

Brugsch Bey, according to whose account it was found shortly before at Benha, in Lower Egypt. An interesting confirmation of the region of its discovery was Mr. Lythgoe's detection, the other day, of what he pronounced unmistakable traces of Nile mud in the crevices of the hair and other parts, which fortunately have not been obliterated. It is of life size, measuring 18 $\frac{1}{4}$ inches in height, and of what is technically known as the "herma" type, that is, it ends at the bottom in a square block instead of tapering to a base, a feature which usually distinguishes the Greek from the Roman type of bust. Its condition is excellent, for, as our illustrations show, the only injuries it has received are the loss of the extreme tip of the nose and a slight abrasion in the beard.

As to the subject, in addition to the strong resemblance which the head bears to the other identified portraits of Herodotos, we have the evidence of the name carved across the front. Although roughly cut the letters are clearly ancient, not a modern falsification, and of a style prevalent in the second century A. D. Whether the inscription was made at just the same time as the bust, or, as seems more likely, added as a label by a somewhat later hand, need not concern us here, since in either case it merely confirms the testimony of the head itself as to the identity of the subject. In passing, it is interesting to note that the carver made a mistake in his second letter, which seems to have been originally a *A*, corrected by shaving down the surface and cutting the *P* over it.

Our principal authority on Greek portraits is Bernoulli's work on the subject.¹ In his first volume he gives a list of five known busts or heads of Herodotos, the most important of which is the well-known double bust of Herodotos and Thucydides in the Museum of Naples, of which there is a cast in our collection, No. 778. This, like ours, is identified by an inscription on the front. The second is also in the Naples Museum and also inscribed. The other three are inferior and much restored heads in Berlin, Dresden, and Schloss

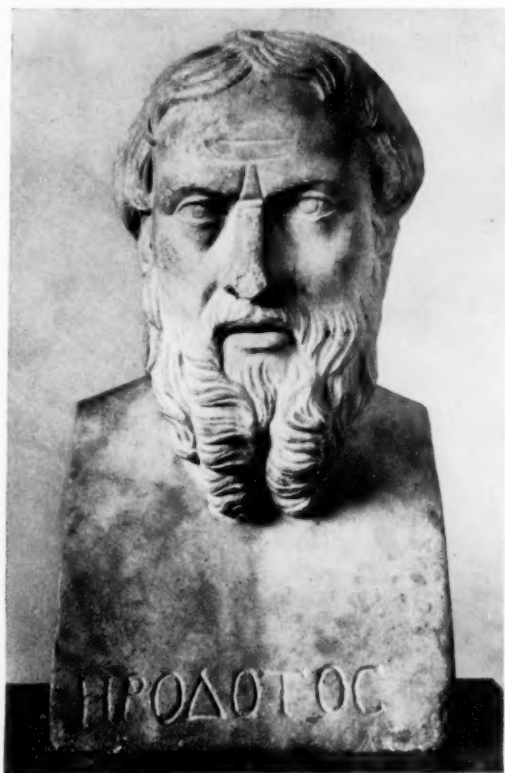
¹J. J. Bernoulli, *Griechische Ikonographie*, Munich, 1901 ff.

Erbach. Of the last I cannot speak from personal knowledge, as I have never seen either the head itself or any reproduction of it, but of the others the only one that can be compared with ours in merit is the double bust in Naples, and it is difficult to say which of these two is the better. They are very much alike, even to the loss of the tip of the nose, the chief difference being that in ours the details of the eyes are incised, while in the other the eyeballs are left plain. Each has the same broad high forehead, with its wrinkles and deeply furrowed brow, the same arrangement of the hair, the long hook nose, full lips, and carefully curled and parted beard. There can be no doubt that both are derived from the same original, but there can equally be no doubt that they, like the other four, are only the faint and feeble reflection, cast across several centuries perhaps, of what may well have been a noble work, so great is the discrepancy between the hard, dry manner in which they are executed and the style or type which they so inadequately reproduce. Their execution betrays a period when the decline in the art of sculpture was well advanced. This can hardly have been earlier than the second century after Christ, and the workmanship is distinctly that of a provincial school or an ordinary stone-cutter, even at that time. On the other hand, the style thus poorly represented, in which an idealizing tendency in the general character is combined with an interest in showing individual or accidental traits, can be traced back to the fourth century before Christ, the period to which Bernoulli assigns the supposed original of the Naples bust.

Herodotos was born in 484 B. C., and he died somewhere about the year 430. We know from literary evidence and from inscriptions that several statues of him existed in the better periods of Greek art, though our knowledge of these is confined to mere mention. Whether any of them were made during his lifetime there is no means of determining, but if there had been a contemporary portrait of him, our head could not be a reproduction of it, unless in a modified form, as the style which it

illustrates is technically too late for fifth-century portraiture. Consequently the most we can claim for it is that it does give us what was the accepted likeness of Herodotos in later antiquity. For this reason, and for its comparative rarity, it is an important and welcome member of our classical collection, and it has therefore been

many different patterns, their attractive shapes, have long made them the favorites among glass collectors. Their somewhat complicated technique has likewise contributed to their interest. The collection of these vases in our Museum (Ninth Room of Classical Wing, Case J), made up of examples from the Charvet and Gréau



BUST OF HERODOTOS
PROBABLY II CENTURY A. D.

accorded the somewhat belated honor of a place in the Room of "Recent" Accessions.

E. R.

"MILLEFIORI" OR MOSAIC GLASS

AMONG the many wonderful products of the ancient glass industry the most beautiful and highly prized are undoubtedly the mosaic or "millefiori" vases. The richness and variety of their colors, their

Collections as well as from recent purchases, is now of considerable importance. The accession of another small bowl this year and the placing on exhibition of a large number of fragments from the Gréau Collection (in Case E), may serve as an occasion for discussing a highly interesting aspect of these vases.

Roman writers often refer in terms of great admiration to "murrhine" vases (variously called murrha, murrhina, *μωρρηνα*,

μορρίνη [λίθιν]). We are told that these vessels were brought to Rome in the time of Pompey (Pliny, *Natural History* xxxvii, 7), and that they immediately enjoyed immense popularity. They are often mentioned along with gold and crystal vessels as precious possessions. Augustus selected for himself one murrhine cup from the household effects left by Cleopatra to the Roman victors (Suetonius, *Augustus*, 71). Wealthy collectors paid extravagant prices for these vases, Nero, as usual, out-doing everyone by paying 100 talents (probably about \$118,200) for one cup. Nero, indeed, appears to have been particularly keen and unscrupulous in his acquisition of these treasures. We hear, for instance, that he confiscated a famous collection of murrhina on the death of its owner, taking it from the rightful heirs, to display it in his private theatre. The rich Petronius, fearing a similar fate, broke a murrhine basin valued at 300 talents rather than let it fall into Nero's hands.

Our curiosity is naturally stirred by such accounts, and we wonder what these vessels were, of what they were made, and above all, whether any specimens have survived to our day. The most prevalent theory until recently was that they were some variety of natural stone, such as agate, sardonyx, or jade; others thought that they were Chinese porcelains! But a careful examination of the evidence at our disposal makes such theories unlikely. If the murrhine vessels were of hard stone, how could the man that Pliny tells of have bitten off the edge of a cup while drinking? How could they have been valued on account of their fragility (. . . quibus pretium faceret ipsa fragilitas, Pliny, *Natural History* xxxiii, 2); or been "fired" in Parthian kilns (murrea in Parthis pocula cocta focis, Propertius, *Elegies* iv,

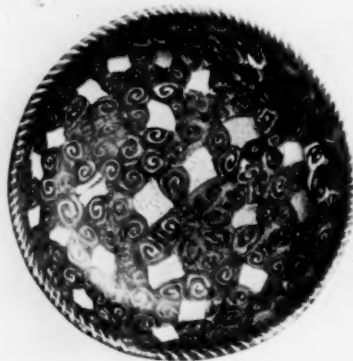
5, 26); and why should Sidonius Apollinaris (*Carmen* xi, 20 ff.) in enumerating the materials used as inlay on the door of Vulcan's house expressly distinguish between murrhina and sardonyx and agate, if they are identical?

The most important passage for the identification of the murrhina is Pliny's detailed description of them in his *Natural History* xxxvii, 8: "Their brilliance is not great; they have lustre rather than brilliance. What gives them their value is

the variety of color, the spots passing from purple into clear white and again to a combination of the two which varies from fiery purple to milky white tinged with red. Some collectors especially admire the edges and a certain refraction to be found there, like that of the rainbow; others the denser spots, and to them translucence or pallor is a blemish." Pliny's word *maculae*, "spots," is important and agrees with Mar-

tial's references to murrhine vases as *maculosae*, "spotted," or *picta*, "many-colored." These are none of them epithets we should apply to agate or sardonyx, which are veined rather than spotted.

What, then, could the murrhina have been? There is, of course, the possibility that we do not know and cannot know since they have all been lost. But is it likely that with the known popularity of these vases, not one, not even a small fragment, should have been preserved? It would be unsatisfactory to have to believe it. But there is no need to do so. We actually possess a large number of beautiful specimens and numerous fragments of another type of vases dating from the exact period in which the murrhina were popular, and which, moreover, closely correspond with the descriptions we have of them. These are the millefiori or mosaic glasses. They certainly have lustre rather than



"MILLEFIORI" BOWL
FROM THE CHARVET COLLECTION

brilliance; they have great variety of color and these colors melt one into the other; they have opaque and translucent spots; and the edges are often specially attractive, showing patterns in different colors. Fragility is of course characteristic of them, and even Martial's remark that murrhina are recommended for warm drinks becomes appropriate, since glass retains heat better than stone. So striking is the similarity between the murrhina as described and our millefiori glass that even some of the upholders of "stone" murrhina have admitted

an artificial product. Again he tells us that these vases come from the East, especially from Parthia, which country has no special connection with the mosaic glass vases. But we have learned by experience not to take Pliny's science and geography very seriously, so that his remarks on these subjects carry little weight nowadays. Indeed at a later date Julius Capitolinus speaks of "murrinos et crystallinos Alexandrinos,"¹ and Alexandria, or rather the whole of Egypt, is just the place in which we know that mosaic glass was invented.



"MILLEFIORI" BOWL
FROM THE CHARVET COLLECTION

that the millefiori vases must be glass imitations. It was Kisa in his well-known book on ancient glass¹ who came out boldly with the theory that the millefiori glasses and the murrhine vases must be identical. And his theory will probably meet with general acceptance.

The only evidence against the case is, first, that it is surprising that glass vases should have been so highly prized by the luxurious Romans to whom vessels of gold and silver and of precious stones were the order of the day; second, that certain statements by Pliny clearly point to the fact that he at least did not think the vessels were of glass. When he says, for instance, that we dig murrhine and crystal vases out of the earth (Pliny, *Natural History*, xxxiii, 2) or refers to murrhine vessels as "composed of a liquid under the surface of the earth which is condensed by heat," he is clearly thinking of a natural, not

The confusion of the ancients on the subject of glass is, moreover, well shown by Pausanias' remark (viii, 18): "glass, crystal, murrhina, and what else is made by men of stone" ("Υἄλος μὲν καὶ χρυστάλλος καὶ μωρρία καὶ ὅσα ἐστὶν ἀνθρώποις ἄλλα λίθου ποιοῦμενα"). Glass was apparently in their minds a kind of stone, as is shown by the expression *χυτὴ λίθος*, molten stone, for opaque glass. It is, in fact, what we should expect that the knowledge of glass was somewhat hazy at that period, for glass-blowing was then a very recent invention and had opened up vast possibilities in the manufacture of glass products. Small wonder that the material was not always recognized in its many new aspects. Even to the modern eye millefiori glass, especially when opaque, looks remarkably like stone. It is natural, also,

¹It is, of course, not certain that the adjective *Alexandrinos* refers here to *murrinos* as well as to *crystallinos*; but it quite probably does.

¹Das Glas im Altertume (1908), pp. 531 ff.

that merchants should have traded on the ignorance of clients who cared more for the value of the material than for artistic effect, and should have invented mysterious tales of the origin of their wares. Pliny himself tells us that glass pastes were often sold in his time for precious stones.

The objections therefore against the identification of millefiori glass with the murrhina of the ancients are not serious, while the arguments in favor of it appear convincing. It would seem, then, that we have here a case—so rare in the minor arts of the ancients—where literature directly supplements our knowledge derived from excavations; and it certainly adds to the interest of our mosaic glass to know how much it was esteemed in ancient times (even though some of the old enthusiasts were fooled as to the material!). The most remarkable pieces were smashed long ago. None of the large heavy basins (the "murrhas graves,"

the "maxima murrhina") of which Roman writers speak so admiringly have been preserved. But the beautiful color effects can be appreciated even in the more modest examples in our museums. We moderns at least have not produced anything comparable. The Venetians and others have successfully imitated the technique; but the colors are crude and garish when viewed side by side with the rich, deep hues of the Roman mosaic glass.

G. M. A. R.

DRAWINGS AMONG THE RECENT ACCESSIONS

BESIDES the Annunciation commented upon in the June number of the BULLETIN,¹ the group of drawings bought out of the Pembroke Collection includes two other works by Correggio—the Adoration of the

Kings and a Sketch for a Trophy, both executed in red chalk and both bearing the mark of the Sir Peter Lely Collection, the greatest of the English collections of the time of Charles II. The Adoration is the earliest known drawing by Correggio, dating from before the time of the Museum painting by Correggio, the Four Saints, which was done about 1515 in the artist's nineteenth year. The drawing shows more clearly even than the painting the Ferrarese origin of his art. The Trophy is made up of Cupids, Satyrs, and emblems, and on the same sheet is a rapid indication of a man and



JACOB ASLEEP
BY ANNIBALE CARRACCI
BOLOGNESE SCHOOL

a child. In T. S. Moore's catalogue of Correggio's works the Trophy is dated between 1530 and 1534.

A brilliant drawing by Annibale Carracci hangs near these in the present exhibition. The landscape, the important part of the work, is inspired by Titian and Campagna. A great tree grows by the side of a pool and on its banks is Jacob asleep—the

¹Drawings from the Pembroke Collection, p. 136.

figure having the colossal proportions that Michelangelo had made fashionable. In the distance Jacob's dream is shown—the ladder reaching to Heaven with the angels going up and down. This splendid drawing also formed part of the Sir Peter Lely Collection.

Another type of eclecticism is shown in the two red chalk drawings in spandrel shapes by Primaticcio, studies for frescoes in the Hall of Henry II at Fontainebleau. The subjects are the Banquet of the Gods with the apple of discord thrown among them and Vulcan Forging the Darts of Cupid. The artist has attempted in these to combine Michelangelo and Correggio and perhaps also Pontormo, as may be seen by comparing them with the drawing by Pontormo in this group.

The work by Pontormo is also in red chalk and shows the Madonna with the Christ Child, Saint Elizabeth with the infant Saint John, Saint Francis kneeling, and a female martyr. It is a mannered arrangement (the figures being bent into arbitrary poses according to a recipe of composition rather than according to nature) which pleases, however, by the perfection of its balance and its happily contrasting lines. Berenson¹ places the time of this drawing at about 1530, while

F. M. Clapp¹ doubts if it be entirely by the master, the Saint John being the only figure in which he finds indisputably Pontormo's manner. The distinction is over-subtle—to most the drawing appears a characteristic and pleasing example.

Another work that will repay special examination is the Profile of a Young Man

and a study of clasped hands, attributed to Jacopo Bassano—a drawing that appears to have been made in imitation of Tintoretto. Arthur Strong² considers that it might be the work of that artist or of Leandro Bassano. It is too literal and conventional in expression to have been made by Tintoretto and appears closer to Jacopo Bassano. It is a study for an Adoration of the Shepherds.

The High Priest in the Temple Receiving the Offer of a Lamb, mentioned in the former article, is the only northern drawing among these Pembroke purchases. It bears the false mono-

gram of Dürer to whom it was attributed until its true author, Dirck of the Star, was pointed out. His real name was Dirck Vellert; his principal activity was the designing of glass windows and this may have been the purpose of the present drawing. He knew Dürer in Antwerp in 1520 and appears to have had associations, at least through his work,

¹Les Dessins de Pontormo, p. 352.

²Pembroke Drawings, No. 13.



THE NIGHTMARE
A BRUSH AND INDIA INK SKETCH
BY FRANCISCO JOSÉ GOYA

¹Florentine Drawings, No. 2370.

with other German artists, among them Jörg Breu, the Augsburg painter, a drawing by whom, bought at the sale of the Ederheimer Collection, hangs next to the Velpert. It is drawn in pen, tinted in water color, and represents the Fountain of Youth. Breu also specialized in stained-glass window designs and this work is also probably one of these. The other work purchased at the Ederheimer sale is the excellent Deposition which was attributed in that collection to the school of Van Dyck. Its connection with the Venetian school appears more plausible and for the present it bears that designation.

Attention must also be called to the brush and India ink sketch by Goya shown

in this present exhibition. Apparently it is an unused project for one of the Caprichos or else one of the similar drawings that the artist made later in life, perhaps with the intention of forming another series on the model of the Caprichos. In it, an old woman carries a man on her shoulders, and he in turn carries another man—a whimsical composition. The sketch is not mentioned in any of the lists of Goya's work. He has written on the sheet the word *Pesadilla*, in English "nightmare," and beyond this we have no clue to its exact meaning. These drawings, like the etchings of the *Caprichos* series, are all political or social satires.

B. B.



VIRGIN AND CHILD WITH SAINT ELIZABETH AND THE
INFANT SAINT JOHN
BY JACOPO DA PONTORMO

NOTES ON THE SUMMER LOAN
EXHIBIT OF LACES

THE following résumé of the summer exhibit of laces, on view until October 31, has been written for the convenience of those who may be interested in recalling certain features of the exhibit, and also for those who find it impossible to visit the gallery. The matter has been arranged in groups corresponding to the cases, and as each case is numbered, any individual piece may be readily located. A list of the lenders with the numbers of their pieces, will be found toward the end of the article.

The exhibit in Case I illustrates the gradual development of Venetian needlepoint from *reticello*, shown in a characteristic seventeenth-century strip (No. 1), in which the geometric pattern is based upon the warp and weft threads of the linen foundation—lacework having been the outgrowth of linen cutwork—through the early stages of *punto in aria*, where geometric patterns are replaced by angular sprigs with stiff leaves, to the elaborate foliated scrolls in high relief found in the *punto tagliato a fogliami* or, as it is called in France, the *gros point de Venise*.

In the strip of *punto in aria* (No. 2), while the worker is still dependent upon the rectangular framework of the cloth foundation, the diagonal threads no longer serve as the skeleton of a geometric star or circle motive, but support stiff, round leaves; and the needle, becoming more deft, is feeling its way toward a wider field as in No. 3, where a fully developed scroll, branching from a heraldic device, evidences a perfected technique of great delicacy. In No. 4 the knotted work in the hair of the cherub and the uplifted wing of the adjacent bird mark a still further advance in technique; but although the pendent floral forms—the iris, carnation, tulip, and pomegranate—are skilfully drawn, the angular treatment of the vine lacks the freedom that characterizes the scrolling vine of No. 3. These two pieces reflect the charm of the delightful sixteenth-century patterns of Parasole (1597) and Vecellio (1600). The worker has attained

the highest proficiency in the elaboration of technique in No. 5, a cravat or panel of *gros point de Venise*. The rich foliation of the scroll, the floral forms with their free-standing petals, and the exquisite stitchery in every detail reflect the spirit of an artisan to whom the execution of a work of beauty is distinctly a pleasure. No. 6, a piece formerly in the collection of the Duchess of Genoa, the mother of Queen Margherita, presents an interesting parallel to No. 5. A narrow bobbin-made tape is used as the foundation of the pattern, the details being filled in with needlepoint stitches. The design is of confronted lions rampant, hunters, dogs, stags, and rabbits.

In Case II three strips of Venetian needlepoint illustrate that fabric at its best period. No. 7 with its beautifully designed scroll, held in place by the contact of its details and only occasional brides or tie-bars, shows restraint and dignity in its well-modulated relief. No. 8 differs from No. 7 in that there is perhaps more variety of stitches in the details, a greater number of brides, and the stem of the scroll is edged with picots. As an example of technique, No. 9 is unsurpassed, the lines of the original pattern being almost lost in the forest of delicate brides and spiral stems supporting myriads of picots, which in turn are combined with purled scrolls edged with pendent stars.

The fabrics in Case III are also of Italian workmanship, but they differ from those in Cases I and II in that in nearly every piece the relief of the pattern consists of a simple cordonnet outline; a type of lace that has been characterized as "Spanish"—either Italian work made for the Spanish market or produced by Italian workers in Spain. In No. 10 a fragment of *punto in aria* dating from about 1600 has been remodeled to form a modern headdress or cap such as was worn in the middle of the nineteenth century. The pattern in No. 11 is worked in the flat and in general character recalls the pomegranate scroll design of the rich Italian cutworks attributed by some to Florentine workers but generally conceded to Venice. Of the same type is No. 12, though of less distinguished de-

sign.¹ No. 13 offers still another variety of pattern, a floral vase combined with pomegranates. This style of lace corresponds to the closely worked, clothlike fabric found in Netherlandish portraits of the seventeenth century. Nos. 14 and 15 differ slightly in pattern and date from the middle of the seventeenth century, when the deep points of the earlier period were much less exaggerated. No. 16, more distinctively Spanish, dates from about 1600.

Venetian needlepoints are continued in the four notable pieces of Case IV; two of these (Nos. 17 and 18) are large circular capes of the heavy gros point de Venise; another (No. 19), a large square of delicately drawn scrolls arranged in an open pattern allowing the free use of ornamental brides; the fourth (No. 20), of smaller pattern and more delicate technique, showing the less formal type demanded for secular costume.

Case V is devoted to a group of the lighter French needlepoints. No. 21 is a scarf of point d'Argentan worked in a dainty Louis XV pattern of floral sprays and garlands; No. 22, a strip of the same with a serpentine vine and pendent baskets. Both of these pieces have the characteristic buttonholed hexagonal mesh of the Argentan fabric. In No. 23 a strip of point d'Argentan of unusual beauty, detached floral sprays are worked in a ground of the ornamental *réseau rosacé*, similar to that illustrated by Palliser.² No. 24 is a strip of the same with a medallion pattern inclosing a bird motive and the figure of Justice; a similar piece is in the Brooklyn Museum of Arts and Sciences. No. 25 is one of a pair of point de France sleeve ruffles, *engageantes*, such as were worn during the reign of Louis XV, about the middle of the eighteenth century. No. 26, one of a similar pair of ruffles, is worked in Burano needlepoint, a lace often identified by its clouded *réseau* or ground mesh. In general character it resembles the point d'Alençon, but differs from it in the ground stitch and as well in the technique of the

cordonnet which in Burano lace is loosely stitched whereas in the French lace the outlining thread is always closely buttonholed. No. 27 is a scarf of point d'Argentan of the same period as No. 21.

Case VI contains a remarkable flounce of point d'Argentan (No. 28) dating from the middle of the eighteenth century. The pattern is made up of a formal arrangement of fruit and flowers, a vase form alternating with that of a basket, the two separated by candelabra. These principal motives are supported by elaborate scroll devices which in turn repeat the shell and festooned bandwork of the upper part of the pattern; the lower edge is finished with an elaborate Baroque border. While this flounce has the French technique, certain features of the design suggest Italian provenance; its fruit motives, garlands, and ribbons seem to lack the delicacy characteristic of the French touch. The original use of a flounce of this depth—thirty-seven inches—cannot readily be determined, and certain details of the border indicate that it is not in its original form. The formality of its pattern, however, and the recurrence of the pomegranate suggest that it may have been designed for the church, possibly for the regal vestment of some prelate.

A needlepoint berthe in Case VII combines the point d'Alençon and point d'Argentan groundings; the central medallion with its floral bouquet has the fine mesh, while other parts of the pattern have the large hexagonal mesh.

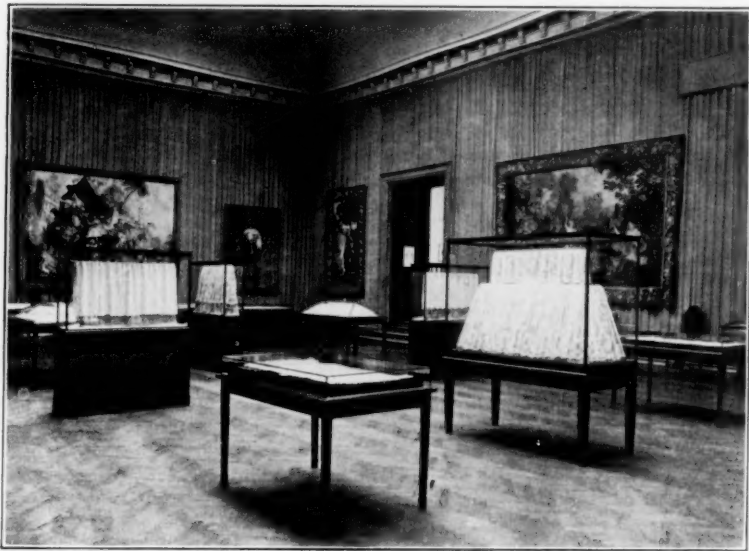
A collection of lappets and cap crowns of the first half of the eighteenth century is placed in Case VIII. In the old days the lappet, or *barbe*, as it is sometimes called, was only worn according to the strictest terms of etiquette. An early reference to the custom is found in a description of the funeral cortège of Queen Mary Tudor (1558) which states that ladies in the first and second chariots wore "their barbes above their chynes," as did likewise the four ladies on horseback, while in the third chariot the ladies wore them "under their chynes." The lappets in this case are Flemish bobbin work, Nos. 30, 31, 32, 33, 34, 37, and 41 representing the best type of old Brussels, always dis-

¹ Similar pieces are illustrated by Ricci, *Antiche trine italiane*, pl. XLI.

² Plate LVII.

tinguished from the Flemish work of other centers by the *côte*, a tapelike veining on the outline of the pattern or in the veining of the leaves. This closely designed fabric seems to be a survival of the compact Netherlands lace of the late seventeenth century, and recalls as well the Schleswig lace preserved in the Rosenborg Palace at Copenhagen. Nos. 38, 39, and 40—a beautiful cap set with a design of hunters, stags, and dogs—have the same technique

the Argentan workers, the *réseau rosacé* (cf. No. 23 in Case V), consists of the crown and lappets with three lengths of narrow lace which comprised the *barbes pleines* or lace headdress of ladies at the court of Louis XV. Lappets also formed part of the *fontange*, a lace headdress introduced during the later years of the reign of Louis XIV. This was made with a high-standing frill in front, while the *barbes* hung loose at the back. The lace produced at this



LOAN EXHIBITION OF LACES AND TAPESTRIES

but are slightly later in date. In this set as in the case of another set in Case IX (Nos. 46-47) the ownership is divided between two enthusiastic collectors, Mrs. Harris Fahnestock owning the lappets and Mrs. McDougall Hawkes the crown. In Nos. 32, 36, and 42 the floral type of pattern has been replaced by a close design of ornamental bands and palmettes, while No. 30 shows a tendency on the part of the worker to produce a more open effect by the introduction of the *réseau* which is characteristic of the later period covered by the lappets in Case IX. An exceptionally fine cap set (No. 35), in which the ornamental ground, the *oeil de perdrix*, reflects the needlepoint stitch popular with

period often had the pattern reversed to meet the demand of this important feature of court costume, just as was true in the sixteenth and early seventeenth centuries in the case of bobbin lace made for trimming the neck ruffs (cf. the strip of lace in Case XXII with its inverted figures). In No. 43, two lappets have been joined by a skilful worker, the narrow lace frill having been combined with the *barbes* to make one long piece similar to a *quille* (cf. No. 104, Case XXIX).

In Case IX most of the lappets shown are of a later period, the third quarter of the eighteenth century, and no daintier laces were produced by the lace-makers of this period than are here assembled;

the lightness and gaiety of the French spirit combined with the perfected technique of the patient Flemings. In one (No. 46) a shepherd and shepherdess are beneath a tree, with the lambs, which appear also in the crown, and the faithful dog; in another (No. 44), of old Mechlin, a gracefully poised bird plucks at a bunch of grapes while a second bears in its beak a sprig of leaves; in Nos. 51 and 52 dainty love birds are combined with delicate leaf sprays and tree forms. A pair of lappets (No. 50) illustrate the Brussels type of needlepoint, showing a well-designed group of standards. On either side are lappets of exquisite Venetian rose point (No. 49). No. 55 represents the most delicate of Venetian fabrics, the grounded Venetian, or point de Venise à réseau, of which few good examples are available for private collectors. In No. 45, a pair of lappets in point d'Alençon, the field, instead of being crowded with palmettes and floral forms as in the richly designed pair shown under No. 48, is devoid of ornament save for a simple border and a clear mesh semé with small buds and leaves. This style of pattern was evolved when the vogue for ruffles demanded lighter fabrics than those employed during the reign of Louis XV.

Combined with the laces in this case are three tapestry purses (No. 56) of microscopic beauty. One of these, woven in green and silver, bears the arms of the French Dauphin, Louis XIV; another, in black and silver, shows a phoenix rising from the flames, while a third has a medallion illustrating La Fontaine's fable of the fox and the stork.

The ecclesiastical pieces in Case X are of exceptional interest: a benediction veil (No. 57) of north Italian guipure similar to the Flemish fabrics of the Musée Cinquante-naire at Brussels; a chalice veil (No. 58), once the property of Madame Louise de France, daughter of Louis XV, and bequeathed by her to the Carmelite convent of St. Joseph-Rochefort; a strip of needlepoint (No. 59) with a design of medallions framing figures of the Virgin and Child; and a third chalice veil (No. 60) in which the Virgin and an attendant donor form a central medallion worked in close needle-

point stitch similar to No. 59, which has a technique resembling the Schleswig lace, but which is considered by some to be an interesting type of early Burano.

The flounce of so-called "point" d'Angleterre in Case XI (No. 61) reflects the silk patterns of the same period, the central fountain shaded by symmetrically placed trees combined with architectural details in the style of the ornamentists of the early years of the reign of Louis XV, when the tendency was to break away from the stiff formality that had marked the closing years of the previous century. The term "point" is often misleading when used in connection with bobbin laces, i. e. point d'Angleterre, point de Milan, Regency point, etc., the amateur naturally inferring that the fabric is made with the needle instead of on the pillow. This is particularly confusing in the case of point d'Angleterre, which is neither needlepoint lace nor English, the term having been applied to Flemish laces smuggled into England and sold there as a native product.

One of the most beautiful designs is that of the point d'Argentan flounce in Case XII (No. 62), with its blossoms, birds, and dragon-flies. Its floral sprays, like those in the flounce of point d'Angleterre in the central case (No. XXIV), suggest the plates of floral ornament designed by Pillemeut.

In Case XIII a group of French and Flemish laces have been arranged to illustrate characteristic patterns of the eighteenth century. No. 63, a strip of point d'Angleterre, shows an inverted pattern with an interesting swan motive. No. 64 is a strip of old Mechlin (Malines) with floral sprays, medallions, and bowknots. Mechlin lace is a perfectly flat fabric made on the pillow, the pattern and mesh at the same time, the pattern being outlined with a thread that often has a silky texture. The mesh is what is known as the Flemish "droschel" or *vrai réseau*, hexagonal with two sides braided and four sides twisted. In bobbin lace the threads of the mesh are always twisted or braided, while those of the pattern have a woven technique like the warp and weft threads of linen. In needlepoint the whole pattern is built

up on the buttonhole stitch, the solid part formed by each row of stitches being looped into those of the preceding row. No. 65 is a strip of Brussels, with delightful *personnages*, courtiers and ladies in costumes of the Louis XV period, cupids, swans, and dogs. The details of the pattern are made on the pillow, and then arranged face downward and the mesh of réseau worked in afterwards. This has the same droschel ground as the Mechlin, differing only in the number of stitches in the two braided sides of the hexagonal mesh. No. 66 is a charming strip of Binche, often referred to as "old Valenciennes," with a ground of *fond de neige*—a stitch resembling snow crystals and distinctly characteristic of this fabric. No. 67 is Valenciennes, a typical specimen of the late eighteenth century differing in texture from the modern fabric that more frequently has the square rather than the round mesh and is always more sheer.

The flounce shown in Case XIV (No. 68) illustrates the most difficult Brussels technique, the filmy threads of the ground being woven on a pillow in narrow strips of about half an inch in width and then joined at the edges until a piece of the necessary width is acquired. The sprays of the pattern are made separately on a pillow and afterwards applied on the delicate grounding. The figure motives in this instance are of needlepoint. This, without question, is one of the finest examples of Flemish lace-work in existence, by reason of its extreme delicacy of texture, charm of pattern, and remarkable dimensions.

The two pieces in Case XV (Nos. 69-70) represent north Italian bobbin lace of the seventeenth century when the patterns were still bold in outline. In the early days of lace-making the fabric was confined principally to the ornamentation of fine household and church linen. No. 69, probably Genoese, has for its design a highly conventionalized branch of leaves worked in quadrangular units on a square pillow, while No. 70 has an inverted pattern of formal vases.

Case No. XVI contains other examples of applied lace of the same technique as the flounce in Case XIV. No. 71 again

represents the marvelous patience of Flemish lace-makers; an exquisite dress such as was worn toward the close of the eighteenth century and well on into the Empire period, a short-waisted frock with a low-cut bodice and small puffed sleeves of the finest droschel net worked in needlepoint with a leaf pattern in a field semé with dots. The five sets of lappets (Nos. 72-76) in this case are of the same general character, the droschel ground with dots and sprays of bobbin work.

Case XVII shows still another type of applied lace but of much earlier date (No. 77); a Sicilian church piece, the trimming of an alb. The pattern is of fine linen cut in a foliated scroll, a technique similar to the Irish Carrickmacross work, and applied on a net ground called Buratto, which was made in narrow strips on small hand looms. An interesting feature of this piece is a *jeu d'esprit* introduced by the worker, a single animal figure that appears but once in the entire length of the strip and may possibly be some heraldic device of the person for whom the lace was made.

In the first of the central cases (No. XVIII) may be seen two beautiful examples of point de France: one, No. 78, in the style of the flat Venetian with an elaborate foliated scroll; the second, No. 79, a typical French work with an ornate design of pomegranates. Directly above this piece is a strip of great delicacy (No. 80), in a Brussels fabric of the Empire period with wreath motives inclosing alternately the Napoleonic bee and the monogram of Maria Louisa, Empress of France and second wife of Napoleon.

Of equal interest is the wedding lace of Queen Charlotte (No. 81), wife of George III of England, displayed in Case XIX. This beautiful flounce of point d'Argentan has a design of floral and ribbon motives, and is of unusual size. Following the custom of the times, the laces worn by the royal couple at their wedding September 8, 1761, were presented to the ladies and gentlemen in waiting, and the Queen's lace on this occasion fell to the lot of the then Duchess of Northumberland from whom it passed into the possession of the Rosslyn family. Still another note of

historical interest is added to this piece by a slight rent in its mesh, caused by the garter buckle of the late Czar Alexander while dancing with Lady Rosslyn at a ball given at Buckingham Palace in honor of the marriage of his daughter, Princess Marie, to the Duke of Edinburgh.

In the Italian and French needlepoints arranged in Case XX the work of the two countries may be readily compared. No. 82, which is typically Italian with its delicate bird motives scattered at random among a forest of scrollwork, shows none of the feeling for symmetry and balance peculiar to the French work of the period, illustrated in Nos. 83-84. No. 85, a piece dating from the first half of the eighteenth century, has an interesting feature in the diagonally placed wheathead motives introduced in its design.

The *bas de rochet* (No. 86), in Case XXI, a bobbin lace flounce of *guipure de Flandre*, is a typical example of Flemish ecclesiastical lace. In the same case a strip of point de Milan (No. 87) introduces a crowned eagle as a central motive in a formal scroll, a device reminiscent of Spanish rule in northern Italy.

Another ecclesiastical flounce (No. 88) is shown in Case XXII. This is a Flemish fabric dating from the first half of the eighteenth century, and has a symmetrical pattern of floral and leaf forms. No. 89, in the same case, is an interesting strip of early seventeenth-century Italian bobbin lace of the pointed type such as edged the elaborate neck ruffs of the period. The pattern, which is inverted, is made up of archaic human figures and pelicans placed on either side of a central stem or tree motive.

In a flat table case (No. XXIII), one of the gems of the collection (No. 90) is seen in the flounce of point de France. In the style of Berain, if not from an actual design of the master, this flounce illustrates the best period of the French fabric as developed under Colbert, Minister of Finance under Louis XIV. Its gracefully balanced pattern of delicate architectural devices combined with semi-natural floral forms is familiar to all lace students from the illustrations of a fragment of this

same pattern in the Musée des Arts Décoratifs.

Two flounces of point d'Angleterre occupy the central case, No. XXIV. No. 91, some seven yards in length, has a charming pattern of vertical floral sprays combined with set bouquets designed in the style of Pillement; the foxgloves especially with their pointed caps reflecting the chinoiserie motives of this artist's work. No. 92, a narrower flounce of the same technique, has the field divided into medallions by undulating bands of open mesh framing formal bouquets.

No. 93 in Case XXV is a deep flounce of Venetian, an example of the first half of the seventeenth century. This shows the fully developed punto in aria antedating the highly accentuated relief of the later gros point de Venise. Few complete specimens of this type in such excellent condition have survived.

The flounce of point de France in Case XXVI (No. 94) may be readily dated, as its almost exact counterpart appears in the portrait of Cardinal Gaspard de Vintimille painted by Hyacinthe Rigaud, who died in 1743. Its ornate pattern of highly conventional palmettes and leaves branching from a central motive shows the large hexagonal mesh of *brides picotées* characteristic of the finest points de France. No. 95 in the same case is a narrow strip of point d'Alençon, an exquisite fabric of delicate stitchery dating from the second quarter of the eighteenth century, while No. 96 is a band of flat Venetian with a clear-cut Italian scroll pattern.

Another deep flounce of bobbin lace (No. 97) in Case XXVII has a field of broken scrolls combined with delightfully naïve figure motives—a sprightly dog, a dainty bird, and a harlequin sporting a feather in his pointed cap and wearing a delectable neck ruche. A similar piece in the Liedts Collection at the Gruuthuus in Bruges is designated as a native fabric. In the eighteenth century, the Brussels needlepoint had none of the charm of the French work of the same period, which is probably due to the fact that expert Flemish workers confined themselves to the pillow work which had an established

market and only occasional lace-makers attempted the needlepoint, the patterns usually suggesting rather amateurish draughtsmanship. No. 98, however, is an unusually fine example, the design being somewhat similar to Burano lace of the period.

The laces in Case XXVIII represent fine Venetian needlepoint of the seventeenth and eighteenth centuries: No. 99, a strip of rose point of very fine quality such as was produced in the closing years of the seventeenth century alike in Italy and France; No. 100, a similar piece of less elaborate detail; No. 101, flat Venetian in a pattern of the coralline type.

In Case XXIX two large breadths or skirts of point d'Alençon illustrate the exquisite quality of that fabric as it was produced to meet the demands of fashion in the closing years of French court life. No. 102 has three bands of delicate floral festoons on a ground semé with dots. No. 103, a similar example of slightly later date, has slender spirals with branching tendrils rising from a simple border scroll. The third piece in this case (No. 104) is a quille of needlepoint measuring several yards in length with a serpentine vine worked in the clear hexagonal mesh of the point d'Argentan, a fine example of a lace garniture without which no lady's costume was complete at the court of Louis XV.

An unusual piece of rose point (No. 105) shown in Case XXX is replete with interest when one studies its details: its Doge's herald with his upraised trumpet, its mermaids and sea lions, its lions rampant and birds. Nos. 106 and 107 are two strips of delicate rose point, part of a cap set of which the lappets are shown in No. 49

in Case IX. No. 108 is a narrow strip of the same quality and period. Nos. 109 and 110 are a pair of cravat ends in point de France, the vertical motives of the design dating them from the second half of the eighteenth century. No. 111 is a piece of rose point showing the best period of Venetian work.

The friends of the Museum who have participated in this exhibition are Mrs. George T. Bliss, who has lent the following pieces: Nos. 20, 88, 94, 97, 98; Mrs. George Blumenthal, Nos. 78, 93; Mrs. Albert Blum, Nos. 31, 33; Senator William A. Clark, No. 90; Mrs. De Witt Clinton Cohen, Nos. 56, 60; Mrs. William Bayard Cutting, Nos. 14, 17, 26, 63, 67, 72, 86, 96, 99, 108; Mrs. Robert W. de Forest, Nos. 8, 92; Mrs. Harris Fahnestock, Nos. 4, 7, 12, 13, 16, 19, 23, 25, 30, 35, 38, 39, 46, 48, 49, 50, 59, 61, 65, 79, 82, 83, 84, 85, 89, 95, 105, 106, 107; Richard C. Greenleaf, Nos. 3, 11, 22, 41, 42, 55, 64; William Milne Grinnell, No. 77; Mrs. Harold Godwin, No. 43; Miss Marian Hague, No. 6; Mrs. McDougall Hawkes, Nos. 1, 2, 15, 32, 34, 36, 37, 40, 44, 45, 47, 51, 53, 54, 69, 70, 73, 74, 75, 76, 100, 104, 109, 110; Mrs. Leo Kessel, No. 52; Mrs. J. Pierpont Morgan, Jr., Nos. 5, 58, 68, 71, 81, 87, 91; Mrs. Joseph Pulitzer, Nos. 21, 29, 101, 103, 111; Mrs. Edward Robinson, No. 66; Mrs. Herbert L. Satterlee, Nos. 10, 27, 62, 80; Mrs. George T. Whelan, Nos. 9, 18, 28, 57, 102; Miss Gertrude Whiting, No. 24.

While the collection numerically is not large, each piece is of choice distinction, an exhibit of which New Yorkers—as only New York collections are represented—may well be proud.

F. M.

NOTES

A HISTORIC PIECE OF AMERICAN SILVER. A small silver tumbler made by Philip Goelet, baptized in New York in 1701 and admitted as a freeman in 1731, has been lent to the Museum by the Hon. A. T. Clearwater, to be added to his collection of American silver. It contains

Goelet's mark, PG, crude capitals in an irregular oval. The somewhat damaged condition of the piece is explained by its interesting history during the period of the Revolution, which is here quoted from a letter from Judge Clearwater.

"Kingston, in Ulster County, New York,

was permanently settled by Hollanders in 1659, and speedily became one of the most important places in the country. All of its more prominent citizens were connected with the Reformed Protestant Dutch Church. The present edifice is surrounded by the graves of the early founders of the place, the churchyard being the burial place of many officers and soldiers of the Revolution and the War of 1812, and of General George Clinton, the first Governor of the State under the Constitution, who subsequently became Vice-President of the United States.

"During the war for American independence, it was one of the most patriotic centers of all the colonies. It was at Kingston that on the thirtieth day of July, 1777, the first Constitution of New York was adopted and proclaimed, and General Clinton, the first Constitutional Governor, took the oath of office, and was inaugurated. It was here that John Jay, the first Chief Justice of the Supreme Court under the Constitution, opened and held the first term of that court, and empaneled the first grand jury. The patriotism of its people and their unflinching loyalty to the cause of the Colonies, led to their incurring the bitter enmity of Lord North's ministry and of General Howe, who commanded the British forces on Manhattan Island. Thereupon, when General John Vaughan was sent up the Hudson River in October, 1777, to effect a junction with Sir John Burgoyne at Saratoga, he stopped at Kingston on the sixteenth of October, and vindictively and wantonly reduced the place to ashes. All the able-bodied men were with the Continental Army, the only people left being women, children, and a few aged men. They, being entirely unarmed and utterly destitute of means of defense, hastily gathered such clothing as they could carry and went to Hurley, four miles to the southwest. Not having time carefully to secrete their valuables, some of them threw their cherished silver into wells,

hoping the British in their search would not discover them. Among the pieces thus cast into wells was a silver tumbler made by Philip Goelet, the celebrated silversmith of New York, which had been the property of Tryntje Nancy Whittaker, and bore her initials, T. N. W., in rude block letters. It had descended to her granddaughter, who highly prized it, and who threw it into her father's well, fearing it would be lost in her flight, or stolen from her by some redcoat, should the British overtake the fleeing Kingstonsians. There it remained until the rebuilding of the place began, when a slave was sent into the well to bring up the tumbler and other silver. Finding that the bottom of the well was quicksand, and that the silver had sunk considerably beneath the surface, he procured a spade to dig it up. In doing so he cut a gash and several dents in the side of the tumbler."

In making his collection of colonial silver, Judge Clearwater of Kingston procured this interesting memento of the burning of his ancient and patriotic home and city. He never has had the gash or dents removed, preferring they should remain as emphatic reminders of a memorable event in the history of the nation.

TEXTILES FOR STUDY. During the summer months while the Study Room of Textiles is closed, the fabrics in the small frames on the west wall of the textile corridor (Gallery H 20) will be changed the first and fifteenth of each month. Japanese and Chinese textiles will be shown until August 15, when European examples will take their places.

COLUMBIA SUMMER SCHOOL VISIT. Once more we record the annual visit of the members of the Columbia Summer School to the Museum. On July 10 about seventy were welcomed in the Lecture Hall and then shown those parts of the collections for which they expressed a preference.

LIST OF ACCESSIONS AND LOANS

JULY, 1919

CLASS	OBJECT	SOURCE
CERAMICS.	*Vase, Chinese, early Ming period	Purchase.
	†Glazed pottery ewer and plate, Persian, XI-XII cent.	Purchase.
METALWORK.	†Base for altar cross or reliquary, Mosan, XII cent.	Purchase.
SCULPTURE. (Floor I, Room 37)	Bronze relief, Amor Caritas, by Augustus Saint-Gaudens, 1848-1907.	Purchase.
LOCATION	OBJECT	SOURCE
	*Flounce, bobbin lace, Flemish (Brussels), XVII-XVIII cent.; strip of bobbin lace, Italian (Milan), early XVIII cent.	Lent by F. M. Baccari.
(Wing H, Room 9)	Spurs (2), gilt-bronze, French, XIV cent.	Lent by Amory S. Carhart.
(Floor II, Room 6)	Pieces of lace (34), European, XVI-XVIII cent.	Lent by Mrs. William Bayard Cutting.
(Floor II, Room 22)	Silver tankard, maker, Paul Revere, Boston, 1735-1818.	Lent by George J. Foran.
(Floor II, Room 6)	Panel, tape and needlepoint lace, Italian, XVII cent.	Lent by Miss Marian Hague.
(Wing J, Room 11)	Clock, maker, Lepine, French, XVIII cent.	Lent by Mrs. Charles F. Ostrander.
(Floor II, Room 12)	Paintings (3): Portrait of General Peter Gansevoort and portrait of Leonard Gansevoort, by Gilbert Stuart, 1755-1828; portrait of Catherine van Schaick Gansevoort, by Ezra Ames (?), XVIII-XIX cent.	Lent by Roland N. Moore.
(Wing F, Room 21)		
(Wing H, Basement)		
(Floor II, Room 6)	Chalice veil, cape, flounce, and strip of lace, Italian, late XVII and XVIII cent.; needlepoint lace skirt, French, XVIII cent.	Lent by Mrs. George Whelan.
*Not yet placed on Exhibition.		
†Recent Accessions Room (Floor I, Room 6).		



SILVER TUMBLER
MAKER, PHILIP GOELET

THE BULLETIN OF THE
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FIFTH AVENUE AND 82D STREET

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ADMISSION

The Museum is open daily from 10 A. M. to 6 P. M. (Sunday from 1 P. M. to 6 P. M.); Saturday until 6 P. M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with a minimum charge of one dollar an hour.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, and by other photographers, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half hour before closing time.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE SEPTEMBER BULLETIN

EVERY year the September BULLETIN offers a medium for the consideration of the effectiveness of the Museum in its personal relationships. It permits a sort of stock-taking of its endeavors to be useful to those who need or desire more direct help than can be gained from catalogues, labels, and the unaided eye; and this is done, moreover, with the hope that the recital of benefits given to some may induce others to avail themselves of the same privileges.¹

The present issue contains a number of articles by persons whose sympathy in this kind of work has been as effectively helpful as it has been friendly. Their names and their subjects are worthy of the dignity of the Table of Contents herewith.

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¹This BULLETIN does not repeat the details concerning those phases of Museum activity which have been referred to year after year, but the Museum will gladly send to any person interested the pamphlet, *The Metropolitan Museum of Art and What It is Doing*, which tells the whole story.

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MUSEUM EXTENSION

BY ROBERT W. DE FOREST

WHY Museum Extension? For the same reasons which have led to "University Extension." Many could not come to the University to enjoy its educational opportunities, so the University has gone out to them. Many cannot come to the

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Metropolitan Museum for a like purpose, so the Metropolitan Museum is preparing to go out to them.

This policy may seem novel. It is. But it has already passed the experimental stage. Its wisdom and usefulness have been demonstrated. How far it can be carried depends on the results of further experimentation.

The development of this policy has been gradual and tentative. Indeed, "policy" is somewhat of a misnomer. "Evolution" is a better word. The first step was taken when the Museum responded to the desire of the New York Public Library by a loan of pictures for its children's room. The second step was taken in responding to the request of the Trustees of the Washington Irving High School for a loan of a collection of paintings. This was in 1914. This experiment proved so successful that the Museum offered to the New York Public Library two collections of pictures for circulation in the Branch Libraries of Greater New York. These collections have been on their travels since 1917.

A request from the Newark Museum for a loan of textiles brought up the question of lending outside of the City of New York and the request was granted. The Museum has this summer supplied to the American Federation of Arts exhibitions of paintings, prints, and printing for general circulation through the country under the Federation plan of traveling exhibits.

Why should our Museum enter into any policy of museum extension and exhibit outside of its own walls? There are several answers to this question, any one of which would seem to be sufficient.

The first answer may be best stated by asking another question. Why should any true gospel which carries a message of greater happiness and usefulness to life be preached outside of a particular church?

A second answer is that by museum extension we bring to the Museum many who otherwise would not come there. When the Trustees of the Washington Irving High School asked for a collection of pictures to be shown in the school, we

replied, "Why cannot your students more easily come from 15th Street to 82nd Street?" They replied, "True, our students can and a few of them will do so. But if you show some of your pictures in this school, many more will be attracted to the pictures in your museum." The school trustees were right.

A third answer is that it is the only way in which some of our collections can be utilized. The alternative is between keeping them idle in our storerooms or putting them to work outside. Our collections have largely outgrown our exhibition space. We cannot show them all in the Museum even if we wished to do so. Many objects of art which the Museum eagerly sought to acquire in its earlier development have later been displaced by better examples. Still, again, particularly as respects pictures, the Museum has more excellent examples of some artists than it can wisely exhibit.

But granted that museum extension is useful, should our Museum be involved in the expense and risk of undertaking it?

This is a fair question. The answer is that the expense of circulating exhibitions in New York schools and libraries comes fairly within the Museum's obligations to the City. The expense of circulating them elsewhere does not fall on the Museum and the risk is fully covered by insurance at Museum valuations, but not at Museum expense. The American Federation of Arts pays all the expense of circulating and receiving the collections supplied to it.

Another question may be asked. Granted that this Museum is under obligation to circulate its collections in New York City, should it thus favor other parts of the country?

Yes, because while charity in New York begins there, it does not end there. Moreover, our Museum is not a mere city museum. It is a Metropolitan Museum, national in its scope. That it is so recognized is evidenced by many of the gifts it receives. Three of its largest legacies, aggregating several millions of dollars, have come from outside New York City; one from Paterson, New Jersey,

another from Owego, New York, and the latest from Zanesville, Ohio. We welcome such national support and we seek to recognize the national obligation which it involves.

THE PLACE OF THE ART MUSEUM IN EDUCATION

BY GUSTAVE STRAUBENMÜLLER

STRENGTHEN the will! Train the mind! Cultivate the beautiful! Harden the body! Serve humanity! These are five general tenets in education. It is generally known in educational circles that the emotional and volitional aspects of the child's mental development have, in comparison with the intellectual, been largely neglected. The mind has been trained but the will has not been sufficiently strengthened and the sense of beauty has not been cultivated. And with what result? That Nature, that majestic artist, with her glorious color combinations, her wonderful contrasts, her perfect forms, her marvelous variety, is not appreciated, and very often not even noticed; that there is no conception of a corporate understanding or enjoyment of beauty; that the museums, those depositories of treasures of beauty in color and form, attract, comparatively speaking, only a few.

Throughout our whole system of education, according to those most interested in the welfare of man, the esthetic factor, as well as the ethical, "calls loudly for restoration to its rightful place" in the school curriculum. Who can restore this training? The museums and the schools, by coöperation.

We must make up for our past neglect by cultivating the beautiful not only as represented in color and form, in nature and art, but as displayed in conduct, ideal citizenship, and character. We must bring out the esthetic functions of every subject in the curriculum, while keeping each in proper relation to general education. If this be the thought—and thought, according to Carlyle, is the parent of deed—then let us have the deed; in other words, let us by systematic coöperative efforts teach what is beautiful in all things. Let us break with the traditional indifference to

the esthetic and ethical culture of the people.

No longer is it necessary to argue for coöperation between museum and school. That proposition is no longer even debatable. But there is a broad and deep gulf between realizing the necessity for coöperation and bringing it into effective operation. The latter is the pressing problem of the present. In this problem we have just crossed the threshold of the solution; we have many struggles yet on our way from the periphery to the center of fulfilment. We need aims and methods.

How and to what extent can the museum of art coöperate with the various kinds of schools and departments in the school system? How shall we relate the sense of beauty to our daily life?

Shall there be a fixed and definite syllabus of work? Shall we follow the old and rigid policy of "This is what you ought to have,"—"this is what you ought to do"?

At what age is there an awakening to harmony of color?

What provisions should be made for the specially gifted? What for the average?

How can the great army of children, the future visitors to the museum, be encouraged and trained to make their own surroundings beautiful by cleanliness, good conduct, living plants, pictures, statuary? Should there be a circulating library of pictures, engravings, etc., for our schools? Or should children visit the museum? Or should there be time given to both plans? From what subjects shall time be taken for such visits? How much time and how distributed?

Before visiting the museum should the child receive instruction in the fundamentals of beauty in order to prepare him to appreciate the exhibits? If so, from whom, art experts or class teachers?

Can we give our little citizens a fundamental understanding of the principles of color, mass, form, line?

Is appreciation of art a gradual development? If so, at what age is a child ripe for the initial stage? At what age for the more advanced stage?

Shall we depend on incidental observa-

tion or directed observation for guidance in the enjoyment of a picture? As children are at first interested in the story a picture tells them, at what age or stage of progress should they be taught that there is something more than a story in a work of art? Should pleasurable emotions be the ultimate object sought, or an attempt at trained knowledge?

How closely should drawing be correlated with the work in the museum? At what stage in the child's progress? Should the history of art be taught at all? If so, in which department of our system?

These are pertinent questions. To raise such questions is not to answer them but it is a necessary prerequisite to any profitable discussion of them.

To avoid floundering and expecting the unattainable from children, attention should be paid more and more to investigations of the development of the esthetic judgment. Such investigations have been made. Thus F. Müller, quoted by Robert R. Rusk, found that the younger the child the more he regarded pictures from the non-esthetic standpoint. With young children it was the object represented that was judged, no attention being paid to the idea of the artist, to the technique, to the kind of treatment, or the means employed, i.e., colors, drawing, composition, etc. Only gradually do evidences of notice of these appear. Of the media, the colors are the more easily understood and valued; more difficult are the spatial elements, and still more difficult the unity of the work of art and the relation of the various parts to this. Relatively late are the first evidences of the adoption of the standpoint of the artist, his ideas, his skill; these appear only in details, as in mention of a color, or a light effect. Very gradually rises the judgment from this point of view of the picture as a whole.

Another investigator found that only after ten years of age are children susceptible to esthetic effects of training; at thirteen years the first evidences of the spontaneous appreciation of a work of art as a whole manifest themselves, and from sixteen years of age onwards such appreciation can be generally secured through instruction.

G. Stanley Hall says that the Americans as a class are rather more visual-minded than most other races and that there is in them an unusual sensibility to and power of remembering color and form.

The Metropolitan Museum of Art has gathered valuable experiences in all its varied attempts at coöperation. It is not generally known how much it has done and is now doing. In fact, it has been more active in preparing and organizing coöperation than others have been in coöperating. Coöperation requires at least two parties.

There are reasons, however, for the lack of organized coöperation between the schools and the Museum, at least on the part of the Board of Education. Teachers are naturally conservative. Possibly some do not see the full benefits to be derived from coöperation with the Museum. They claim they have no time for educational visits to the Museum. They complain, with reason, that subjects are being added to the curriculum and that none is being eliminated, but the time, in which the present work is to be done, remains a constant factor. More subjects mean less time for each. Today, to do the required work properly, the teacher must utilize short cuts and time-saving methods in teaching; economy of learning and its technique must be closely observed in all work. But the time will come when no shorter methods can be devised, and when pupils will have learned to study economically. Then, either subjects of study must be cut out or down, or school time must be extended, and that will be a serious problem.

What can the Museum do to help train the esthetic factor, and what can the schools do? No one person is competent to answer this question. The Museum authorities must study the schools, and the teachers must study the Museum. The aim of the Museum should be to offer suitable material for study, and the schools should decide the proper use of the material offered. Museum and school must get together not only theoretically but actually; the work must be done by official organization. A joint committee selected by the Museum and the schools should consider

all questions involved and decide upon a feasible method of coöperation which shall conserve the interests of both parties concerned.

Principals of schools or, at least, District Superintendents should be told both by the Museum and by the educational authorities, each in its own special way, what there is of interest for children of various ages in the Museum, and how it is usable. Results of investigations on the development of the sense of beauty should be made accessible to them. If both museum authorities and boards of education believe that an appreciation of art, of the beautiful in art and in character, will lead to a more ideal citizenship, then it will pay to make the effort to accomplish the result, even if the cost should be considerable in time and money.

Deploring a lack of appreciation of art among the people but making no attempt to secure appreciation is a policy which will leave us just where we are at present. To secure an appreciative public for the future, train the present generation of children. The latter, when grown up, will then transmit this culture to their children and, so time on, ad infinitum.

THE PLACE OF THE ART MUSEUM IN ELEMENTARY EDUCATION

BY WALTER SARGENT

AN art museum, in order to bring children of elementary school age into the most stimulating contact with the opportunities which it offers, needs to take account of the art interests most common at that age, and the lines along which these interests are likely to develop.

Probably children differ in their personalities and their capacities for artistic appreciation as widely as do adults, but their interests and experiences as a whole appear to be of a color somewhat different from that of the interests and experiences of more mature people, and their points of contact with human achievements and institutions seem to be correspondingly dissimilar to those of adults.

In so far as the mental attitudes of children when they are visiting art collections may be interpreted by their conversations, we can discover significant hints as to their impressions. In the field of industrial art, the first response of children appears to be one of comparison between the objects exhibited, and those which they have seen elsewhere, in their daily surroundings or on well-remembered special occasions. Often an object is approved when it is similar to what has been familiar or is regarded as amusing when it differs from the customary. An unusual object becomes significant and reasonable to children when they know something of the circumstances which determined the characteristics of its form.

Appreciation of the element of formal and decorative beauty, or the character of different styles, is not so evident at this age. Doubtless the beginnings are present, because children show evident enjoyment of rhythmic arrangements, and presumably respond in other ways not evident, but the way of approach to the enjoyment of beautiful things at this age is probably not by any analysis of these formal elements. It is rather by acquaintance with the objects. We are likely to mistake for appreciation of formal beauty, the liking of all children for certain decorative forms and patterns, as in the case of conventionalizations of animals, or the portrayal of scenes in highly symbolic form, when in fact that liking may arise largely from the suggestiveness of the convention, and the consequent interesting experience of passing to and fro in imagination between the forms of actual things and these symbols fascinatingly haunted with intimations of reality.

The museum can make children familiar with a broad range of industrial art, until the fine things of the collections become a part of their store of formative memories, and they pass beyond the stage which usually comes first, when they compare the objects, with their familiar surroundings as a standard, and reach the stage where in the comparison the objects in the museum become the criteria. Sheer familiarity with fine things means much, because in the minds of children objects of industrial art

which are not somewhat familiar seldom become standards for judgment.

In the field of pictorial art the interests of children appear to be primarily in the content or narrative of the picture. The facts of the story which it tells appeal much more at first than do the elements of composition or beauties of expression. This is sometimes true even in the case of color which makes such an immediate appeal. Children choosing between two reproductions of a picture, one of which is in black and white and the other in color, will often prefer the black and white print if the color of the other at all confuses its story-telling power.

Often their liking for pictures is based upon some particular relation to their own experiences. They prefer the picture portraying places resembling those which they have visited, animals suggesting their own pets, people similar to those whom they know, or scenes and incidents corresponding to their own imaginings. They enjoy also pictures which are gateways to new realms which they would like to explore. Often they are strongly influenced by pictures of people whom they wish to resemble or scenes in which they would like to participate. Although the formal esthetic qualities of pictorial art doubtless exert an influence at this time, appreciation of them appears to be secondary and scarcely a matter of definite consciousness.

These likings of children for pictures are definite formative influences. The children not only try to find in pictures effects which they remember seeing in nature, but they also search nature for what the picture portrays. The picture thus develops a way of seeing, a means of recasting individual perceptions. If the pictures which first awaken interest are poor in quality, they will lose their influence after taste is matured. On the other hand if the object of preference is itself artistically excellent, the early narrative associations are enriched by other qualities as time goes by.

Perhaps cultivation of familiarity with its collections under pleasant auspices is the primary service an art museum can render for elementary school children. They come to know it as an institution, a

place where may be found a unique sort of enjoyment, new interpretations of the world of appearances and of the realm of industrial production. They form a habit of visiting it and develop a pride in introducing others to it.

The museum may provide influences which save their visits from being aimless wanderings. Its collections may thus illuminate history, geography, and literature, and show how designers and artists have solved problems similar in ways to those with which the children themselves are working. It will also present a survey of various types of art expression, so that children may know that these exist, and not come upon them in maturity only to find them queer and bewildering. By lectures, lantern slides, pamphlets, and loan exhibitions, museums are extending their influence still more intimately into the elementary school life of children.

The strong imitative tendencies of children at this age have much to do with their esthetic development, because these tendencies lead to more than conscious copying of actions. They extend in matters of the emotions to an unconscious assumption of the attitudes of mind of their instructors. Consequently, valuable as are the methods and devices which have recently been developed, the personality of those who guide children in esthetic matters is an important and enduring influence.

THE PLACE OF THE ART MUSEUM IN SECONDARY EDUCATION

BY ROYAL B. FARNUM

A BRIEF glance backward through the progressive stages of art education in our public schools discovers a growing tendency to depart from the early copy of historic ornament, and in place of it to substitute the study of nature and the development of originality.

Now, that teacher or supervisor is exceptional who offers the study of historic ornament in her art course. Meantime a new phase of teaching crept in, the pre-

sensation of all kinds of illustrative material in modern use as displayed in the current papers and magazines. This led to the use of still more varied material until now one finds in the average high school clippings, fabrics, pottery, nature specimens, etc., constantly brought before pupils as sources of inspiration in their work. Some enthusiastic teachers often spend much of their low salary on cherished bits for the use of their art department.

But such material in the most progressive communities is, at the very best, limited. It is limited both in extent and variety, it is limited in originality, and it is limited in quality. The growing recognition of the need for such material, if our secondary art education is to develop seriously, is a problem which demands an early solution. Fortunately the answer is at hand—the Museum.

For while the schools have made new demands in the character of their teaching methods, the most progressive museums have likewise changed their methods of display, of dealing with the public and of purchase. They are no longer cold-storage houses for painting and sculpture but present in divers intimate displays art objects as varied as art itself may be. The so-called "Minor Arts," the arts and crafts, industrial arts of all descriptions are given equal share and attention with bronzes, marbles, and paintings. More than that the museum not only houses these things, it seeks to educate the public in an appreciative understanding of them.

Right at hand there is the solution to the modern requirement in secondary education for illustrative material and sources of design. The problem is not how to get it but how best to make it available. This can be done in different ways, in fact is already being done in this greatest museum of the country. And it is done elsewhere. The methods vary. Brief mention may be made of a few of them.

One method is to have the art class or classes visit at stated times exhibits of value to the students at the time set, the art teacher to be the interpreter and guide. Brief talks and note-book sketches are made.

A second method is to have certain class

periods set aside for museum work at which time the students go to the museum as they would to the class room.

Another method is to have all the school children visit the museum either by grades or by previously arranged divisions, the museum educational director to have them in charge upon their arrival.

Still another method is to arrange for Saturday morning classes when the work at the museum will be given to supplement the school instruction. In such cases the museum staff and the public school art teacher would plan the year's work together.

So far it has been assumed that the students will go to the museum. This is to a great extent desirable, for they should become familiar with the interior of this building as early as possible, but some of the material would be of more practical use if it could be handled in the school class room. This requires the transportation of the material from the museum to the school and this too has already been accomplished. This Museum even went to the extent of preparing an exhibit of rare textiles which toured many of the high schools of the state. Only war conditions prevented its continuance. It is to be hoped that soon this and other objects may be prepared for a similar journey, for the experiment was highly successful.

Methods of using in the class room the exhibits lent are suggested as follows:

(1) The analysis of color schemes and their notation recorded by the Munsell color system and filed for continued reference. Such records would have perhaps a drawing to illustrate the object, its name, date, etc.

(2) The analysis of design plans in flat objects and of construction and line in three dimensional forms. Notes and graphic records would be recorded.

(3) The analysis of decorative units used in surface repeats, borders, panels, etc. These units would be carefully sketched and perhaps colored.

(4) The adaptation of the foregoing records to new forms and surfaces, the old readapted.

(5) The designing of new units evolved through the inspiration of study in the old examples, the *spirit* of the old but not the material.

Beyond all this, however, the museum has a distinct place in every secondary school curriculum from a more esthetic and historic standpoint. All records of ancient peoples and old worlds consist of either human remains or objects of human manufacture. It is through a study of these that we derive our knowledge of the early civilization. And objects of manufacture are almost invariably objects of art character, that is, they have esthetic quality. The history of civilization, therefore, is closely wrapt up in the peoples' understanding and love of the beautiful.

So a first-hand knowledge of the treasures of the museum, the records of great nations and ancient times, is quite as essential to the study of history and the general education, esthetic or otherwise, of every boy and girl as the practical knowledge of industry is to industrial art. The one can only be understood by a basic knowledge of the other.

Not only art classes but science classes, history classes, English classes, and classes in household arts and shop work should make their weekly or monthly pilgrimages to the house of art and records. And in turn the same objects lent for design study in the art department of the secondary school should be utilized in the various other departments.

COLLEGE AND MUSEUM

BY FREDERICK LEE ACKERMAN

THE title, as suggested, presumes a statement containing constructive suggestions with respect to how the college and the museum may, by coöperative educational action, contribute to the production of art. It likewise contains the implication that the museum and the college are both animated by similar purposes in this connection and that all that is really necessary is to develop a practical plan of coöperative action.

But this is not such a simple matter as

it appears, for it is not at all clear that these two institutions are animated by similar purposes or even that they are animated by purposes which run in the same direction.

It therefore would appear that the first steplading toward the working out of a plan of coöperation would be that of establishing a common purpose or viewpoint which might serve to animate these two institutions in their educational effort, for unless there be present a real common purpose toward which each of these institutions would work voluntarily, any plan of coöperative action in the educational field would not be of any material value.

It is not possible within the narrow confines of this statement to engage in any extended inquiry into the apparent purposes of these two institutions as they now exist. It is, however, pertinent to make certain general observations regarding the state of the industrial arts and what appears to be the attitude of the college in particular toward their further development. We therefore begin with what may appear as a digression.

When one takes into account all of the things which have been fabricated in recent years, and which in sum total make up the bulk of our physical environment, a picture is presented which is, in the main, cold and depressing. The picture contains very little which really satisfies. Our industrial effort, taken as a whole, appears to be directed largely toward the production of an infinite number of mechanistic contraptions, a large proportion of which satisfy no very definite human need.

It is not possible here to consider the reasons for this state of affairs: it is merely made note of in passing. In passing, it is also to be observed that this tendency to produce temporary, ugly contraptions—urban centers particularly—is going on in spite of our educational efforts of one sort or another.

It must be quite apparent to anyone who is at all observing that the present system of production, as carried on by modern business enterprise, runs its course quite unaffected by and utterly regardless of whatever teaching may have been carried on in our colleges and universities, and

in spite of the influences which are supposed to emanate from our art schools and our art museums. It likewise must be apparent to anyone who has studied even superficially the aims of modern business as expressed in the methods of stimulating production and in the conduct of its affairs in general, that there is a clean-cut divergence in interest between production actuated by the spirit of modern business enterprises and production actuated by the instinct of workmanship.

Generally speaking, colleges and museums do not concern themselves with such commonplace matters as the conditions of production in general. They exist mainly as repositories of ideas and things, safe-deposit vaults in which are locked up certain esthetic ideas and products of the past, things to which we assign certain values—more often of a pecuniary nature than otherwise—and there the matter rests.

It is not difficult to teach "appreciation" in the sense that appreciation means merely the linking up of objects and esthetic judgments. This being such a relatively simple matter, offering, as it does, the aim and the subject matter of numerous easy "courses," our institutions have come by the notion that such teaching as we group under "appreciation" is about all that is required to promote art production. Create the demand for things of an assumed esthetic value and the production of the same will follow as a matter of course; so we say. Possibly in a less complex society such a system of economy might suffice, but it happens that modern business enterprise is not merely engaged in the production of commodities; the major effort relates to the creation of a demand for the same. And so it is that we find our effort at stimulating appreciation dwarfed completely by the businesslike activities of those who engage in a businesslike way in establishing a criterion which has to serve, on the one hand, as our momentary criterion of taste and, on the other, as a rather glowing description of salable wares.

And neither in the college nor in the museum do we find an acknowledgment of the philosophy that art emerges always out of a condition of production wherein

the instincts of workmanship find free expression. Here is suggested the simple, elemental truth which must be evolved out of the student's experience in college and in his contact with museums if these two institutions are to contribute more than merely establishing a pecuniary criterion of taste relating to the vendibility of goods.

A true appreciation emerges as a result of creative experiences; and until the student in the academic atmosphere is afforded opportunity of engaging in truly creative experiences, his judgment of the values related to art will be both false and superficial. To show the student things in a museum without his ever having previously engaged in the act of creation or production: to attempt to establish his criterion of judgment by such a show-room process is to render him impotent to embrace the opportunity which is ever present in after life of actually affecting the state of the industrial arts. And it is the state of the industrial arts which must be materially modified before art can possibly appear as other than a feeble class conscious gesture.

It is thus that we are presented with the supreme difficulty blocking the path to coöperative action between college and museum. Our educational institutions are giving an ever-increasing emphasis to the work of training the student to engage in business enterprise as it runs in modern times, which is responsible, as has already been suggested, for the state of the industrial arts—and hence the state of "Art." As the matter stands, it would seem that a fundamental change must be brought about in our general educational policies before any attempt at coöperative effort would be likely to result in any appreciable gain to art.

If the colleges were to function as the organizers of actual experiences in fabrication, using both the world of industry and the museums as laboratories, it might be possible to develop in the students something like a clear understanding of what is meant by art. Possibly the students might thus come to realize that all of those things which are stored away in museums are not stored there primarily to be repro-

duced in a debased form and sold after a campaign of advertising, but rather that they are there to mock and to reproach the spirit which animates modern business enterprise for its utter inability to produce really fine things.

If we wish to stimulate the production of art, we would do well first to attempt the awakening of an understanding of why it is that art does not appear as a product of modern industry. It is the act of bringing about this understanding and the act of making clear that the principal value of art resides in the act of production and not in the product, that must serve as the common ground of purpose animating both college and museum before the first hesitating steps of coöperative educational action may be safely taken.

THE ART MUSEUM AND MODERN MANUFACTURE

BY F. W. BUDD

I BELIEVE that in this country comparatively few manufacturers that produce furniture, fabrics, or any article that requires design, color, or originality in construction have gone to our great museums for inspiration or help. Officials connected with several of the large museums of this country have expressed their desire to coöperate with the manufacturer and it may be of interest to your readers to know something of the practical value of the museums of France to the textile manufacturer, in the production of designs for Jacquard and printed fabrics. Prior to the year 1915 I spent several weeks of each summer for a number of years in France working with designers in their studios and with them in the museums. Designers in France recognize the great value of their museums and the directors of these museums are willing to coöperate with the designers in every way possible. I was very much impressed in this respect when I visited the great textile museum at Lyons. I took with me a letter of introduction from a friend in Paris to a firm of designers in Lyons, and after looking through the museum I presented my letter to a member of this firm and showed him the work which

I wished to have done. He immediately brought some designers from his studio to the museum, had the fabrics taken from the cases and the designs reproduced on tracing paper and colored; a lot of preliminary work was produced from these old fabrics in twenty-four hours and I was able to return to Paris the following day. It demonstrated to me the great value of this museum to the silk manufacturers of Lyons. Incidentally I learned later that the gentleman to whom my letter was addressed was one of the directors of this museum. This spirit of coöperation between the museum and the designer was something new to me. During my first two or three visits to France I found it difficult to get the confidence of many of the designers. They believed (which was true to a great extent) that the American manufacturer went to Paris to find out what was being made there and to copy anything new in cheaper fabrics, just as the Japanese are doing today with our American goods, and I did not begin to get good results until I took the designers to the museums and convinced them that we did not want to follow the French manufacturer but wanted to create something new as a result of our studies in the museum.

Since the beginning of the war the American manufacturer has had to depend to a considerable extent on ideas created in this country and during that time the textile manufacturers have made wonderful progress. It is most gratifying to find that the great museums of this country are now inviting the manufacturer to make use of them; notably at the Metropolitan Museum many of us have found not only vast resources but capable service and available equipment. But the most important link between the manufacturer and the museum is the designer. We have very few expert designers in this country today and, judging from the work that has been sent to me from so-called designers who have graduated from schools all over this country, we must continue to go to Paris for much of our fine work, unless something is done to develop textile art in this country. There is needed in the United States, specifically in New York, a great School

of Industrial Art to serve as a model for similar schools throughout the country, a school which will offer opportunities to learn to design for the machine that makes thousands of yards from a given pattern as well as to learn actual execution on the hand loom, metalwork, furniture, pottery, lace, rug making, etc. All should be represented in this school. America faces a crisis in industrial arts; the question as to whether or not this can be passed successfully is no longer in place. We must have this great school but it cannot exist without enormous laboratory facilities. These laboratories are our museums of art and the school or schools should be connected in some way with them. They should have financial and moral support from the manufacturers, dealers, boards of trade, and public-spirited citizens. The board of directors should include directors or officials of our great museums, manufacturers, professional men in the arts and sciences, and patrons of art. With such a school properly organized we should expect to develop good talent, which undoubtedly exists in this country. Its pupils should not only be of great value to the manufacturer but would also demonstrate the great practical value of our museums.

ART MUSEUMS AND THE SHOPS BY BENJAMIN HELPH

FROM the Anglo-Saxon *sceoppa*, meaning booth, we derive our shop. From the early shops where things were both made and sold have evolved workshops where things are made, and shops where things are sold. Modern efficiency has developed factories from the workshops, and large stores from the selling shops. Notwithstanding the mechanical and executive worth in such organized manufacture and distribution, there has been a loss in the art-qualities of the factory production, and as great if not greater loss in the art-appeal of the generalized stocks of large stores. In realization of this, the far-visioned manufacturer strives to instil within his factory the shop ideal in bringing the art closer to the artisan; and the more sensitive of the stores are reëstab-

lishing these selfsame shop ideals in bringing the art closer to the client through a more sympathetic presentation of the art-qualities of the merchandise.

Those shops where goods of an artistic nature are sold, and where one expects a sympathetic display and an intelligent and appreciative personal advisory service, are the theme of this article. The point of view is not so much that of the shopkeepers as of that larger body of the practical workers within the shops. Art museums and the shops! Why not a mutual acquaintance?

In the specialty-shops, and in the finer of the large stores that advisedly constitute themselves a series of allied specialty-shops, there is a large body of practical workers in the arts of interior decoration, costume design and applied design, and in the crafts of textile weaving and textile decoration, among whom there is a community of interest in what constitutes good taste in its varied aspects of expression. Upon these workers in their capacities as designers, consulting-salespersons, display-directors, special shoppers, and buyers, there lies a considerable responsibility in the determination of public taste; for if collectively there is a high art-knowledge and a refined art-judgment among them there is a stimulation of public demand which is potent upon the art-production of the country.

What can a museum of art offer these workers of professional experience and practical trade-outlook? First, enjoyment and esthetic satisfaction of a high order. The wealth of the art-thought of the ages may be his who comes

"From out the crowded mart of go and rush

Into the serene and quiet hush
Of the many-centured past!"

More practically, a museum of art can become truly a *μουσέον*, the Greek temple of the Muses, in the full measure of inspiration it can offer a worker in the shops. Beauty translated into painting and sculpture can attune his esthetic sense to subtleties that may be reflected in his own sphere of art-expression.

More specifically yet, a museum of art offers a direct point of contact in the opportunity it affords for the intimate study of the finer, historic examples of the objects of art of his own particular trade-interest. Through an increased understanding of general art-qualities as represented in the various museum collections, there may be developed an art-judgment upon the breadth of which depends his worth as a contributor to art-standards.

As a worker in the shops, I have used museums of art as a field of study with advantage and satisfaction. I present my own experience in the hope that it may suggest to others an enlarged use of the museums and to any museums that do not realize their ability to serve trades-needs, an enlargement of their scope of influence; for, with two or three exceptions, I have not found the museums available for study for a six-day per week worker other than through casual gallery visits on crowded Sunday afternoons, libraries and study-rooms being closed, and lectures being on general subjects rather than of a direct appeal to a worker in the shops.

The use of a museum as a source of material suggestion and inspiration is sometimes confused with the mistaken use of a museum in the patterning of unsympathetic imitations and reproductions, instead of interpretations or adaptations in the light of present-day thought and needs. The use of a museum as a wellspring of this deeper influence comes from a fuller acquaintance. The remark of a friend who was ambitious in his reputation as a manufacturer of superior stuffs to the effect that he tried to make them so well that they would be worthy of the museums of the future awakened me to this true use of a museum in establishing standards of esthetic value, and in stimulating like qualities.

Many within the shops depend upon casual and oft-times inaccurate trade classifications, not availing themselves of the more accurate museum classifications, where the best examples of period expression may be seen at first hand, usually in a correlated setting, where the spirit as well as the detail of the type may be gained.

Let me indicate, in conclusion, the point of contact that has been established—unique, to my knowledge—by one museum for the furtherance of its usefulness to the shops and the workers within them. The Metropolitan Museum of Art in response to the request of a worker within a shop went to the shops with an announcement of the presentation of a series of talks, illustrated by museum examples, upon principles of art. Three or four representatives from each of a few representative shops responded to this invitation. As a member of this pioneer group it has been my privilege to see the work enlarge in its viewpoint and scope within the four years since. As each succeeding group has been formed for the series of study-programs, it has been interesting to note the sustained interest the first members still have in the work as it increasingly offers a broader horizon of thought. Now rather than four, forty or more shops are represented, and four times forty members have been within the study-groups. The small, intimate group in which the personal element has fullest freedom and therefore greatest satisfaction, has been the secret of success. The purpose has been attained through informal study-hours and round-table discussions with friendly exchange of ideas, examination of illustrative material selected from the Museum, together with ample material from the shops for comparative study. The galleries have been visited informally with a directed interest but each contributing his point of view and registering his purpose of using the principle involved.

The effort has been to speak in terms of a simple language of art and to confine discussion to the broad principles of art-structure as regards the elements of design in their qualities of line and mass, light and dark, color and texture, with emphasis upon simplicity, variation, subordination, and refinement of the elements of composition. There is maintained a well-planned development in the presentation of these principles, each meeting having a distinct theme definitely contributing to the full outline of study, and yet embracing an interest to one who cannot avail himself

of the entire series. On occasion, special persons of pronounced authority have contributed their breadth of view, and demonstrations by skilled technicians in the crafts have added interest.

Recognition of the value of this work has been given by certain firms who have given time from business hours for representatives to visit the Museum under Museum guidance.

One readily sees, therefore, that a museum of art holds an unlimited reserve of usefulness in this direction without infringing upon her dignity or her usefulness in other directions. In permitting practical workers from the shops the pleasure of handling objects and stuffs from out glass cases and away from surging crowds, the museum yields a healthy joy and "at-home-ness" with its wealth of art that will undoubtedly stimulate that love of art which is a true measure of progress.

THE METROPOLITAN MUSEUM IN ITS NATIONAL ASPECTS

STATISTICS show that 789,753 persons visited the Metropolitan Museum in the last twelvemonth. During the twelve months preceding, from September 1, 1917, to September 1, 1918, there were 655,701 visitors. This was very gratifying, and to those who attach importance to figures it was illuminating, showing clearly the attractiveness of the Museum; but the most interesting and illuminating figures of all would be those that should show how many of the people who came to the Museum five years ago, for example, came last year, and how many who came last year came this year—how often, in fact, the same person came back again. The influence of the Museum could be better gauged if we could know how lasting have been the sensations gained in it; how long the pleasure has been remembered, and how productive in results have been the emotions aroused by it. Statisticians could demonstrate these things, perhaps, by means of jagged lines on a cross-hatched chart; but there are other ways of getting the facts with sufficient accuracy for our purpose. For instance, as one walks daily

through the galleries, faces become familiar from frequent meetings; chance words, now and then, in unlooked-for quarters and references in letters and newspapers, show that many people, casual visitors, students, artists, and workers of different sorts, come again and again. We see results, also, in frequent visits of school-classes in drawing, design, history, English, and the classics; in lectures and classes; and in the products of designers and manufacturers.

Every traveler who goes to Paris visits the Louvre, everyone in Rome visits the Vatican Museums, and it has come to pass that everyone who comes to New York visits the Metropolitan Museum as well as the Woolworth Tower and the Aquarium. "It was their duty and they did." But it would be interesting to know how many of these out-of-town visitors come again to the Museum on subsequent visits. It would be more difficult for the chart-makers to work out this problem, but there are certain indications that lead us to believe that of this class, also, many do come again for the pleasure of it, and, in some cases, notwithstanding the fact that their home towns, many of them, have been busily organizing museums of their own. It is possible, indeed it is certain, that just because their home towns have museums, visitors come to the museums of other towns more intelligently—with the added zest of a capacity for comparison.

Comparisons, far from being odorous, as Dogberry once remarked, are instructive, and this is one of the ways in which a large museum may be of service, by furnishing opportunities for such study. In this country, today, study, comparison, and competition are doing useful work in building up standards in every field of endeavor. In countries like England and France, where government patronage does much to provide means and foster energy, advice is offered and help given to small museums by the large ones as a part of their official duties, but here, without such enlightened government support, endeavor and initiative lie with the individual towns, and the help and advice must be sought from older museums. And so it happens

that our large, well-established museums have come to take on what may be called a national duty of helpfulness to their younger relations. This is sought and cheerfully given in many ways—in matters of organization, building, housing, display, methods, purchases, and cataloguing. It is sought, also, and more frequently, through requests for loans of paintings and other works of art. Some museums have collections which are regularly lent; some lend photographs, casts, lantern-slides, and other supplementary material.

It follows, like bread upon the water, that association of this kind works to the mutual advantage of lender and borrower. It makes for solidarity in the task they have at heart. The most interesting thing shown by this sort of coöperation is the fact that throughout the country there is a growing belief in the value of objects of beauty. It would appear that people everywhere are coming to a realizing sense of their actual value to them personally. It is not the ownership of ancient or rare things that is desired, but the possession of objects having qualities of beauty.

Whether by statistics, or deduction, or by some other method, a reasonable case can be made out to prove that the museums are working upon their visitors effectively, helping to create a sense of the pleasure and value of art, and leading them to desire it in their daily surroundings. Such a condition as a nation-wide sense of the importance of this agency for good is not impossible; it has existed in other countries, in other ages, why not here and now? It is in this direction that the Metropolitan Museum of Art and the other museums of the country are doing a national service.

H. W. K.

SOLDIERS AND SAILORS AT THE MUSEUM

HAD it been possible to keep statistics of the attendance of the men in uniform at the Museum since the entrance of America into the war, the total would have been an astonishingly large number. Of this fact, any person who walks daily through the Museum galleries is convinced.

For more than a year and a half, guidance over the Museum has been offered daily at 2 p. m. to soldiers and sailors, various members of the staff volunteering for this form of hospitality on Sundays, the Museum Instructors holding themselves free at this hour on week days. Here the figures are available, and they show that from January 26, 1918, to September 1, 1919, 2,485 men saw the Museum under guidance, 1,444 on Sundays and 1,041 on week days. Naturally these numbers represent but a very small percentage of the men who have visited the Museum. Many more have come either by themselves or with their friends, a far greater number surely than would have found their way into a museum under normal conditions.

These groups of representative young Americans, coming from every part of the United States and varying in educational opportunity and training, have shown themselves uniformly interested, often evincing surprising appreciation and sometimes giving spontaneous and incisive criticisms. Many, it is true, had never been in an art museum before the war, and some, it may be, had thought of such institutions as "highbrow" places, but by judicious selection the Museum guide was soon able to dispel this idea and to find some link between the Museum collections and the previous knowledge or experience of each man.

Thus, two sailors who are watchmakers by trade took especial delight in the collections of watches of every type made in Europe from the sixteenth to the nineteenth century. Those who had studied ancient history or read Greek myths looked upon the art of the Greeks and Romans from the vantage-point of this knowledge. Sailors who had cruised in eastern waters discovered many points of comparison between Museum objects and things they had seen in their travels.

Beauty and skill of workmanship, in whatever department of art they are found, have made an almost universal appeal, and the men have listened with keen interest to any account of the processes of working in various materials, as clay, metal, wood, ivory, and enamel. The lure of the long

distant past accounts in some measure for the enthusiasm aroused by the Egyptian collection, especially by the tomb of Perneb, which has never failed to fascinate.

To one who has seen the soldiers before and after their months in France, a noticeable change in their attitude toward museums is frequently apparent. Mere curiosity or a somewhat academic interest no longer prompts their visits, but an awakening to ideas of beauty, a new sense of the significance of our collections in this country, in viewing which they now have a basis of comparison. Some of the soldiers are still marveling at the fact that every French village has a really beautiful church as fine as those we have in our cities! Coming fresh from such a background, the men have generally evinced a new interest in such things as the model of the Cathedral of Notre Dame at Paris and the European decorative arts. Such a painting as Memling's Betrothal of Saint Catherine in our Museum has recalled the Last Judgment in Beaune attributed to Roger van der Weyden, to see which the men stood in line and paid twenty-five cents apiece. To all, their training in arms has become an open sesame to an appreciation of the Museum halls of armor, which have contributed so largely toward the production of the best modern equipment. The cannon from the valley of the Meuse, the armorer's shop from Abbeville, and most of all the helmet of Joan of Arc have also had a vital interest from their associations.

The keenest enjoyment, the most lasting impression of beauty, the truest appreciation may never be conveyed by outward sign; the deepest emotions are often inarticulate. But when four or five active young men remained for three or four hours with no flagging of interest or evidence of weariness, though every opportunity was afforded for a graceful leave-taking, as happened not once or twice but many times; when a group of sailors became so absorbed that they missed a part of a baseball game which they were planning to attend; when two sailors, having a leave of only fifteen days, gave four of those cherished days to the Museum; when a

young Southern officer spent all his spare time in the Museum, carried away all the handbooks, and read diligently between visits; when the report was sent back to the Metropolitan Museum that a group of soldiers who had seen this Museum spent the time between trains in Milwaukee in visiting the Art Institute there, we must conclude that the wartime experience of museum visiting has proved a real pleasure which will remain at least a happy memory, and will be repeated in days of peace whenever and wherever opportunity permits. May not this awakened interest mean much not only to the men themselves but as well to the museums of America?

W. E. H.

NEW MATERIAL IN THE LENDING DEPARTMENT

MANY soldiers, sailors, nurses, war workers of various types, and relatives who have come to New York to bid them farewell or to greet them on their return are going back to their homes in widely separated sections of our country with a new interest in art and in art museums. Some have visited the Metropolitan Museum of Art during hours of waiting; others have come here, after having visited the Louvre and other foreign museums, to see how the art treasures in an American museum compare with those in foreign countries. This spirit of comparison, this appreciation and interest are bound to go with them to their homes. Smaller museums and art collections near home will draw their attention as never before, and they will wish that they might see again and that their friends might see the galleries of this largest American art museum.

To bring to them and to others who cannot come here some idea of what the Museum contains seems, therefore, a service for which the times especially call. Hitherto the lending collections of the Museum have been limited necessarily to New York and the eastern states because of the time required for transportation beyond the Mississippi River. This is still the case in great measure. There will, however, be ready this fall one hundred

and fifty lantern slides which have been prepared for lending beyond these limits. These slides will include fifty of paintings, fifty of the objects distinguished in the Guide to the Collections of the Museum as important by double or single stars, and fifty of other objects which have been carefully selected as representative of various kinds, types, and periods of art. Terms and conditions governing the loan of these slides will be determined as the case demands. A list of them from which selection may be made will be available by the first of October. They are not for sale, but may be rented or borrowed by western museums and other institutions.

To individuals, schools, museums, etc., not so far distant, the Museum offers again its thousands of lantern slides and its photograph and post card collections enlarged by valuable additions. Included among the latter are the color copies and the sets of post cards which were prepared for use in the General Hospitals of the United States Army and are described in Miss Abbot's article in this BULLETIN.

For those sufficiently near New York there will also be available early in the fall a collection of between fifty and sixty-five electrotype reproductions of classical coins. These, it is believed, may be of especial help to teachers.

Through its augmented lending collections, which are constantly increasing in size and value, the Museum hopes to be of still more use to the country at large and especially to smaller museums. As a matter of courtesy and coöperation no charge is made for the use of the slides by other museums when the request comes from an official of the museum and the lecture, given in or by that museum, is free to the public.

B. D. D.

THE USE OF MUSEUM MATERIAL IN HOSPITALS

AMONG the efforts of the past year which are still not fully tested is the attempt on the part of the Museum to participate in the recreational work carried on in the Government hospitals for soldiers and sailors. As soon as the men were assem-

bled in the hospitals of this country, there was reported a lack of the commonest reading or illustrative matter. Such material was required both for its purely recreational use and for its value in occupational work. This was a need which the Museum could meet to some degree through its lending department. Consequently a collection was prepared for use in the military hospitals in which educational departments had been organized. It may be of interest to enumerate the different kinds of material and to explain briefly how it might be used.

I. Reading and Illustrative Material for Recreational Use

1. Museum Bulletins

Selected copies, special supplements, etc.; complete file of The Children's Bulletin stories by Winifred E. Howe.

2. "Magic Pictures of the Long Ago" by Anna C. Chandler, illustrated by objects in the Museum.

3. Post Cards

Ten sets of ten each. Several special topics were illustrated, as architecture or ornament, but the majority illustrated travel and history in countries or cities which have become generally familiar as a result of the war. On account of its small size and lightness, this material is well suited to patients confined to their beds.

4. Museum Reproductions as Picture Puzzles

(a) Popular pictures as The Horse Fair, Joan of Arc, Rubens' Wolf and Fox Hunt.

(b) Museum interiors—views of period rooms or Morgan galleries.

(c) Decorative arts—examples fine in design or technique, as metalwork, woodcarving, textiles.

The picture puzzles were intended in the first instance to awaken interest in the Museum and its collections. Photographs of objects of decorative art were included with the expectation that some of the men might be craftsmen, and that the quality of the object as art might be impressed

upon the mind in the process of putting the puzzle together, since the structure of the decorative pattern, the excellence of workmanship, and the scale of the ornament would all be noted in matching the pieces. This group of puzzles has not yet been tested, and so its success is still an open question. The popular pictures have been used and a report from one of the patients says, "As soon as the puzzle is opened the patients gather around, and their interest is keen from start to finish."

As the mounting and cutting of the puzzles afford valuable occupation, the photographs have as far as possible been sent unmounted.

II. Models for the Use of Occupational and Art Classes

1. Photographs
2. Casts of decorative detail
3. Copies in color of Museum objects

Among the photographs are included examples of simple cabinet-making and wood-carving, as well as painting. Clay has proved a useful medium both for modeling and for pottery. Photographs of simple shapes of Greek and Chinese vases have been selected as models for the latter, and the collection of simple casts has been used for modeling by a number of hospitals. Color, both for its own sake and as a suggestion of schemes to be applied in dyeing, bead-work, tile design, etc., is greatly needed. Through the generous volunteer work of Miss Helen W. Seymour, one of the students of Teachers College, a series of studies in water-color and crayon was made in the Museum, including copies of Near Eastern tiles and ceramics, stained glass, and Coptic textiles, the latter furnishing motives as well as color suitable for weaving, block printing, toys, etc.

One of the patients at the Montefiore Home has become greatly interested in copying some of the color studies for future use.

With the kind assistance of Miss Susan C. Johnson, who is in charge of the Department of Nursing and Health at Teachers College, some of the material was used

experimentally in the normal classes at the Montefiore Home and Hospital.

The collection was prepared for circulation during the fall and was first lent to the military hospitals in December. Since then the material has been in almost constant use, although the unsettled conditions in a number of hospitals resulted in delays and postponements on several occasions. The experiment cannot therefore be said to have succeeded fully, and it would scarcely warrant a special notice, were it not for the hope that as the military hospitals are gradually discontinued methods and materials prepared for a war emergency may with advantage be turned to the service of the general community.

In many of our civic institutions, hospitals, and homes of various kinds, the problem of the "unemployed" convalescent or bedridden patient has received little attention. Appreciation of the need for recreational work became general only when the war made the number of such patients spectacular. Now, however, we are told by a worker at the Clinic for Functional Reconstruction that "it looks as though the whole work of physical reconstruction would be carried on far beyond war needs and become a part of our civic economic life." The writer adds, "I feel sure that all such hospitals will need more and more the coöperation of the Museum." It is significant that at least one of the courses in Occupational Therapy in New York is to be extended to cover two years of training. With experienced workers to draw upon, it cannot be long before a systematic course of training will be inaugurated in our city institutions.

The Museum through its lending department is ready to participate in any such development. For several years, photographs and casts have been lent for decorative purposes to the School for Defectives on Randall's Island, but the present idea, with intelligent coöperation on the part of the hospital teacher, is capable of more tangible results. May we not hope for criticism and for coöperation in carrying this plan into effect?

E. R. A.

LECTURES, MCMXIX-MCMXX

THE courses of lectures announced below follow in the main the plan of those arranged by the Museum in previous seasons. Admission is without ticket except as otherwise noted. From the first of November until the last of March every Saturday and Sunday at 4 P.M. a visitor may count upon hearing a lecture by a distinguished speaker in Class Room A. The names of the speakers and their subjects will be found from month to month in the BULLETIN Calendar of Lectures and weekly in the daily papers.

Museum talks correlating with the courses of study in the High Schools will be given by the Instructors of the Museum to the teachers and classes on Wednesday afternoons at 3:45 o'clock from October 8 to June 2, except holidays, vacations, and examination periods.

In preparing the outline for these talks the Syllabi for High Schools published by the Department of Education of the City of New York have been followed, so that the subject of the lecture on a given date may correspond to the work the pupil is doing at the same time.

During October the subjects selected relate to Colonial times in American History, and also to the life and art of the Egyptians, and the old civilization of the Mediterranean countries. In November the daily life of the Greek and Romans, dress of the ancients, and the arts of the Middle Ages are the subjects for the talks. These are planned to correlate with the History, Latin, and English.

No subject which can be related to the objects shown in the Museum has been neglected. For Civics, now such an important subject in our American schools, a talk on municipal buildings and monuments has been included. The schools of commerce, the technical schools—designers, dressmakers, embroiderers—have their proportionate place.

Museum talks of similar purpose will be given on the second Tuesday of each month, beginning October 14, for the elementary school teachers.

LECTURES FOR MUSEUM MEMBERS

The Art of the Italian Renaissance, by Miss Abbot, Museum Instructor. Five conferences embracing a study of the originals in the Museum galleries. Saturdays, October 25, November 1, 8, 15, 22, at 2:30 P.M. Class Room B and Galleries. Those desiring to enter this course are asked to send their names to the Secretary of the Museum, or to register at the Information Desk on or before October 8. The course is open to members without charge. Persons not members may join the class on payment of a fee of \$1.00. The group will be limited and the names will be taken in order of application. If the number of applications necessitates the formation of a second group, the meetings will be held on Fridays: October 24, 31, November 7, 14, 21, at 3:30 P.M.

Story-Hours for Children of Members, by Miss Chandler, Museum Instructor. Illustrated and followed by visits to the galleries. Saturdays, from November 1 to March 27, at 10:30 A.M. Lecture Hall. Admission by special tickets sent to the membership.

OTHER LECTURES

For the Public. Sunday Lectures, illustrated by the Museum collections and followed by visits to the galleries. Sundays, November 2 to March 28, at 4 P.M. Class Room A. Saturday Lectures, illustrated by the Museum collections. Saturdays, November 1 to March 27, at 4 P.M. Class Room A. Story-Hours for Children and Adults, by Miss Chandler, Museum Instructor. Illustrated by lantern slides and by the Museum collections. Sundays, October 5 to April 25, at 3 P.M. Lecture Hall. For Classes and Teachers in the Public High Schools. Talks by Museum Instructors on subjects arranged to correlate with the course of study in the high schools. Every Wednesday from October 8 to June 2, except holidays, vacations, and examination periods, at 3:45 P.M. For Teachers in the Elemen-

tary Schools, the second Tuesday of each month, beginning October 14, at 3.45 P.M.

For Practical Workers. Study-hours in four groups conducted by Miss Grace Cornell, of Teachers College, and illustrated by objects in the Museum collections and by objects lent by dealers for this purpose. Miss Cornell will have the help of Mrs. Frederick Lee Ackerman and Miss Ruth Wilmot and other experienced specialists in the conduct of these sessions. Group 1. 10 Sundays, 2:30-4:30 P. M., October 5, 12, 19, 26, November 2, 9, 16, 23, 30; December 7. Group 2. 10 Fridays, 10-12 A. M., October 10, 17, 24, 31; November 7, 14, 21, 28; December 5, 12. Group 3. 10 Sundays, 2:30-4:30 P. M., March 7, 14, 21, 28; April 4, 11, 18, 25; May 2, 9. Group 4. 10 Fridays, 10-12 A. M., March 5, 12, 19, 26; April 2, 9, 16, 23, 30; May 7. **Class Room C.** The course is designed to meet the needs of this special group of serious workers, and is not intended for the public. Permission to enter the group will be given to those who are eligible, upon application addressed personally or by letter to Miss Cornell, at the Museum, or to the Secretary of the Museum.

For the Deaf and Deafened who Read the Lips. Five Illustrated Lectures, by Jane B. Walker, of the League for the Hard of Hearing. For adults, Saturdays, October 25, January 10, April 10, and May 8, at 3 P. M.; for children, Wednesdays, November 12 and April 28, at 10:30 A. M. **Class Room A.**

For the Blind. Three Talks for Children, by the Museum Instructors, illustrated with objects from the Museum which may be handled. Wednesdays, October

15 and 29, November 12, at 2 P. M. **Lecture Hall.**

A NOTABLE EXHIBITION OF MODERN FRENCH ART

AN exhibition of modern French art, brought together under the auspices of the French government, with the expressed hope of drawing France and this country closer together in matters of art, will be shown this fall in the large exhibition room where now the loan exhibition of laces and tapestries is installed, and in smaller galleries adjoining. It will consist of paintings, a limited number of sculptures, and examples of the decorative arts, and be representative of the best French work in these various branches. All arrangements have been made by the French Ministry of Public Instruction and the Fine Arts, and the organization known as the Triennale, which unites the three principal societies of artists—the Artistes Français, the Société Nationale des Beaux-Arts, and the Salon d'Automne. Coöperating with these authorities in this country are Maurice Casenave, director-general of the French Services in the United States, and his assistant, Lieut. C. Michaux, in charge of the bureau of arts and publicity. The selection of the works to be included in this exhibition is being made in France by a jury appointed by the Ministry and the Triennale. We have the assurance that the selection, while it will be limited to modern art, will not be confined to any one school or tendency. The precise date of this exhibition has not yet been determined, but it is probable that it will be opened in November and continue on view for a month, after which it will be shown in other large cities of the United States.

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PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A. M. to 6 P. M. (Sunday from 1 P. M. to 6 P. M.); Saturday until 6 P. M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with a minimum charge of one dollar an hour.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, and by other photographers, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half hour before closing time.